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ART IN THE HOUSE OF COMMONS.

THE STRUGGLES OF TASTE.

It is perhaps well to premise that the following remarks on the public patronage of Art have no reference to artists, or the encouragement of Art as a profession, but only to the part taken by the State in the development of one of the great means for the national recreation and general social improvement. It is a prevailing notion that both Science and Art flourish best when left entirely to their own resources; and the idea is, probably, on the whole, correct. But as there is an active encouragement, so there is such a thing as a passive or negative depression. The natural development is therefore impeded. The House of Commons, as the supreme committee of Taste in this country (as committee of supply), has the power both of the initiative and the preventive; we believe it has yet to appear in the first capacity, the other it has often exercised; but it has also on a few important recent occasions very materially seconded the efforts of the administration in the cause of Art; it is only to be regretted that its opportunities of this class have not been more numerous.

Many of the greatest patrons of Art in this country have certainly been, at some time or other, members of the House of Commons, but they have been patrons almost exclusively in their private capacity, as English gentlemen, and not as members of the legislature; for their own gratification therefore, and not upon any public consideration; not as representatives for the *People*. What is it to us—what is it to the nation—if a picture is removed from a painting-room in the neighbourhood of Tavistock Square or Pimlico to a dining-room in that of Hyde Park? it is no more a concern of the people than when a fine turbot is transported from Hungerford Market to Great Queen Street. The public see or know as much about the one as the other, and have no interest whatever in either.

To such patronage the people are in no way bounden, yet it is only to these private patrons who may be members of the House of Commons, that the people can look for any aid or benefit in this respect, for they certainly cannot help themselves but by their agency. Our newspapers report *miles* of eloquence expended by the representatives of the people over every possible subject, important, trivial, or vexatious, excepting, perhaps, the one only subject of *Art for the people*; nearly every debate about Art or *public monuments*, is a mere series of cavils about expense. We have religion for the people, education for the people, health for the people, protection for the people, but no taste for the people; that is, perhaps, something too refined even for the nineteenth century, or at least, for the British Treasury of that date. "No one," said Lord Goderich, when Chancellor of the Exchequer, in 1824, "ever suspected the Treasury of Taste; but he did not think a minister should have his head cut off for bad taste." Heaven forbid! but why then leave the initiative in such a matter to a body so notoriously incompetent, as that its incapacity should be a matter of course? Lord Goderich supported his opinion by quoting that of Burke,* namely, that it "was hopeless that the government of this country should pay much attention to the Fine Arts, for it was impossible that our statesmen, both from the nature of their education and their occupations, could be skilled in such matters." This is an extremely melancholy prospect for this country, if true. Of the past, it may have been true, but is it necessarily true of the future? We believe it to be no more true than that the government can do nothing for the public morals of the country; and if it should be true of Art, there is a gross neglect somewhere. It is with this feeling that we cast a stone into these stagnant waters, with the hope that they may derive some benefit even from the ripple of their surface, which will still reach the banks though imperceptible to the eye.

To say that public taste cannot be cultivated in this country because the education of youth is defective, is something like saying that a library is of no earthly use after dark; as in the latter case we should say "light a candle," so in the former we say "reform your system of education." The one is quite as practicable as the other, but for our own prejudices; at all events bad education is no excuse. It is perfectly true that if a youth is brought up to consider matters of taste as unmanly, or as inferior to boating, horse-racing, or cock-fighting, the improbability of his afterwards becoming accomplished in such matters, amounts very nearly to a certainty. If, however, only one generation took care of the public taste, taste itself would afterwards take care of the public, and collegiate or private efforts would be in a measure superseded; but this is a part of the question we may leave to itself at present. It is to be hoped the Royal Commission will leave our privileged universities rather more worthy of the name than they are at present; and a hundred years hence, perhaps, Art, as well as Arithmetic, may may claim an occasional hour of the student aspiring to the honours of the legislature. All eminently civilised states, from the Pharaohs or Semiramis to the present day, have devoted much attention to the public cultivation of the Arts. What should we now know of Egypt but for its public monuments? How much glory have the Arts not added to Greece, notwithstanding its finished literature? How much glory have the Arts added to Great Britain!—We know what Greece did after the Persian war; its Arts seem to have raised it as it were by enchantment to an almost unapproachable grandeur; a single one of its public monuments, the Olympian Jupiter, was for many hundreds of years visited as one of the wonders of the world; and even now Elis, after *thousands* of years, is, we may almost say, the envied of the world for its achievement of this single work, a source of joy and wealth while it endured, and of glory for ever. Now let us turn to another picture: England too, after its great war, determined to commemorate its victories likewise; this was done in the shape of some dozen marble monuments to its admirals, generals, and statesmen, in the Churches of St. Peter and St. Paul; and the British public, who have already paid for the monuments, are allowed at certain times to look at them upon the payment of an additional few pence per head, to defray the expense of the showmen; a proceeding truly worthy of a great nation! Of all the penny-wisdoms and pound-follies of a state, there is no better illustration than the public treatment of Art in this country. One or two great public monuments would have been infinitely more significant than the numerous petty groups scattered about beneath the dome of St. Paul's, which could scarcely make less show for the 100,000*l.* which they have cost the public. The simple inscription of a name would confer as much glory on the individuals as many of these monuments. Flaxman's proposal for a colossal statue of Britannia, at Greenwich, was rejected by the so-called "Committee of Taste," at that time, as something *visionary*; so utterly incapable were the members of that committee of even worthily approaching the subject they had undertaken to glorify; they were evidently filled with their one idea of a tall pillar.

However much economy may be the general plea of incapacity in such matters in this country, it is rarely indeed that it has ever been practised. The right hand has nearly always scattered to the winds, what the left hand has kept back.

The only vote of public funds for the public use, in the cause of Literature or Art in this country, was for years the miserable 3000*l.* granted to the Museum on an annual petition from the trustees; while the House voted its tens of thousands yearly for the monopoly of printing its own acts and journals; sometimes exceeding 50,000*l.* for a single session. Yet all this was not done from *principle*, but from pure *habit*; it is just one of the evidences that the Arts were not yet held in any consideration in this supreme committee of taste; or otherwise the votes would have been undoubtedly as liberal in this respect as in any other. Take that of *funerals*, for instance; it is customary for a gentleman to have what is considered a *respectable* funeral; and when a public funeral is voted, it must be carried out, as a matter of course, with somewhat more than ordinary pomp. Accordingly 1806 proved a lucky year for the undertakers; Lord Nelson and William Pitt were buried at that time, at the public expense, and the Commons voted close upon 21,000*l.* to defray the charges;† very nearly seven times the annual grant to the great National Museum of Art, Science, and Literature.

At this time, however, matters began to change. The acquisition of the Egyptian antiquities captured by the British forces at Alexandria, rendered it necessary to provide some locality to place them in, and a grant was eventually obtained; and the valuable acquisitions of the Townley Marbles and the Lansdowne MSS., and a few others coming close upon this, rendered it henceforth impossible to turn the Museum off with a paltry 3000*l.* per annum, and from the year 1806 the Museum vote has gradually been increased, until it has at last reached an amount not unworthy even of this great nation, though perhaps yet not quite adequate to the wants of the public. Still the Museum owes its prosperity to its Scientific and Literary capacity, and certainly not to that of Art, in which respect it is still under a cloud.

The purchase of the Townley Collection in 1805, for 20,000*l.*, was the first important move of the legislature in the cause of Art; but the nation owes, it would seem, few thanks on the score of generosity on that account, when we reflect that the same Parliament voted more money for two funerals only, and generally voted twice the amount annually for the printing of its own transactions. To estimate fairly these votes for Art, we must only take a relative view of them.

The great Art-votes during the war were exclusively architectural, if mere building may be dignified with that title; and, of course, these votes were wholly irrespective of Art-considerations in their origin, and they have been little less so in their results. Really vast sums were absorbed by the Penitentiary at Millbank; by the New Mint on Tower Hill; by the College at Sandhurst; and by the clearings and repairs at Palace Yard and the two Houses. The restoration of Henry VII.th's Chapel, however, was a genuine work of Art; but perhaps the repairs of St. Margaret's Church might have been better dispensed with; the Abbey would be a great gainer in effect if it were taken entirely away.

By way of illustrating our comparative estimate of social and political votes, take the Museum, and the Army and Navy, for two separate years. While, in 1804, 3000*l.* were voted for the ordinary purposes of the Museum, we find for that year nearly twenty-six millions voted for the Army and Navy; and ten years later, when matters had considerably progressed, we find an equal disparity; the war estimate† of

* Hansard, *Debates*, April 5th, 1824.

* For Lord Nelson's, 14,769*l.* 15*s.* 6*d.*; and for Pitt's, 6,045*l.* 2*s.* 6*d.*

† For the Navy, Army, Ordnance, and Militia, 55,806,759*l.* 5*s.* 7*d.*; for the Museum, 8231*l.* 11*s.* 4*d.*, and for printed books, 1000*l.*

that year (1814) being within a few pounds of fifty-six millions, while the vote for the Museum, comprising an extra grant for printed books, did not amount to ten thousand pounds.

This was, however, time of war—the days of army-contractors and undertakers; and it is very clear that the Museum and all other Scientific, Literary, and Artistic institutions were then of very trifling significance indeed. But how stood matters when the war was ended? Their relative position was certainly different; Art was, however, still not less completely overlooked. We have certainly our marble monuments, for the sight of which threepence are charged, and our marble monuments, for the sight of which twopence are charged; the tall pillar, so much more rational than the visionary "Britannia" of Flaxman, has never made its appearance, though many little ones have risen up since that memorable time.

One of the first peace efforts was the destruction of Carlton House, which had been but a few years before put into repair for the Regent at very great expense, to make way for the new street called Regent Street; and we have just now seen its boasted architectural feature, the Quadrant of Pillars, remorselessly swept away as lumber; which does not tell well for the success of that effort; it was evidently not an economical one.

The New Courts of Justice at Westminster, apparently now doomed to the same fate as the Quadrant, are another monument of this period. It was a strange fate for Westminster Hall, after so many tens of thousands were expended in clearing its site, to be thus again buried in a mass of rude Tudor abortions; the deliberate work of a Committee of "Taste" at the recommendations or suggestions of no less a connoisseur than Sir John Soane. But this was not done without remonstrance in the supreme "committee," though remonstrance was in vain. The remonstrators, perhaps, themselves hardly imagined how soon their prophetic warnings were likely to be fulfilled. It was in 1824 that a vote of 30,000*l.* was solicited for the completion of these New Courts, when Mr. W. Williams moved an amendment that 5000*l.* be voted for the purpose of pulling down what was already done; protesting against a vote for the completion of a building which would hand the then House down to posterity as completely deficient in taste. Mr. Bankes likewise objected to the "abominable taste" of these new buildings, quite in a different style from the old; and Mr. Baring complained "that there was *nobody connected with the government that was responsible* for these ridiculous buildings." However the Treasury, "that no one ever suspected of taste," prevailed, and the buildings were completed under the auspices of Mr. Robinson, afterwards Lord Goderich.

Lord Goderich's chancellorship of the Exchequer was indeed the first active period of modern Art-undertakings in this country; among which stand most prominent the restoration of Windsor Castle, and the remodelling of old Buckingham House, in order to construct a convenient town residence for the sovereign at a "small expense!" as was originally professed. Windsor Castle was completed with comparative expedition, at a cost to the nation of upwards of a million sterling, exceeding the original estimate by *only* about 800,000*l.*; this, though not a public is still a national work, and had twice the sum been fairly and judiciously expended on the principal residence of the sovereign of these realms, the still neglected People would have been the last to complain of such an outlay. But the original estimate of 300,000*l.* was met in 1824 with very considerable opposition in the House, with all the usual cavillings accompanying nearly every grant of money for such trivial concerns as matters of Art: matters in which the members of this great committee have no concern. The turning old Buckingham House into a comfortable town residence for the sovereign has not been quite so expeditious or so easy an affair; the work has now been going on for more than a quarter of a century, and it is not yet finished. Some of our readers will be astonished to hear that this palace has already cost three times its original estimate as vouchsafed by Lord Goderich, and on the whole very nearly as much as the works at Windsor; or in round numbers 850,000*l.* exclusive of furniture: the original estimate was 252,000*l.* One reason of the enormous expense of this comparatively small palace is that Mr. Nash undid a great deal of his work as fast as he did it; and what he did not undo himself has been undone by Mr. Blore since, with the exception of the marble arch in the centre (which cost 70,000*l.*), that is yet to be undone; a vote of a few more thousands was passed only the other day expressly for this little bit of undoing, and when the Chancellor of the Exchequer was asked what was to be done with the arch when undone, his answer was that he did not know.

The new buildings at the British Museum likewise commenced at this period; and a still more important event for Art in this country, the establishment of the National Gallery, belongs also to this time.

The history of the vicissitudes of the National Gallery at its commencement, to be or not to be, is a curious one, and, more than any other, shows the utter want of purpose, system, or management, as regards the cultivation of public taste, in our legislature. At one moment we find the idea of spending money on a collection of pictures considered as an enormity, and at another we have it proclaimed as a disgrace that this country had no National Gallery long ago: the various opinions depend on the temper of the moment; it would be a perfect infatuation to suppose that a fixed and intelligent purpose to foster a taste for Art had anything to do with the matter in the general sentiments of the House, although doubtless a few individuals did experience such a feeling. Fifty millions are voted for powder and shot by acclamation, we presume not to say that it is right or that it is wrong, and it does seem inconsistent that while millions are voted for the destruction of mankind, we should take any pains to vote even thousands only for their intellectual gratification or improvement; but always with this proviso, that no plea of *economy* can be advanced for withholding the vote.

The beginning of the National Gallery may be said to be Sir George Beaumont's present of his pictures to the *British Museum;* "the Chancellor of the Exchequer was fully sensible of the extraordinary liberality of that individual, and he trusted that it would lay the foundation of a splendid national collection," a wish that all lovers of Art will cordially respond to. We shall now see what efforts were made to second this "extraordinary liberality;" as far as the legislature is concerned it was long *vox et præterea nihil.* It was found they had no place to put them in; Sir T. Baring suggested the completion of Somerset House for their deposit; but that involved *expense*, therefore the Chancellor of the Exchequer could not sanction that scheme. This building had remained in an unfinished state for thirty years, as if, said Mr. W. Smith, "the nation had not had a single farthing to bestow on national ornament." Somerset House was further thought to be too near the Thames, and it was insisted that as the pictures were given to the *Museum*, a place must be found for them in that building. So the matter rested till a sudden turn took place in the current of opinion, when George IV. recommended the purchase of the Angerstein collection; which great event for Art in this country took place on April 22, 1824, when a vote of 60,000*l.* was granted by the committee (of supply) and never were 60,000*l.* spent calculated to produce better fruit.

The words of Lord Dover (then the Hon. Mr. Agar Ellis) in the debate on this auspicious event must be here recorded:—"He trusted that the present would form a new era in the history of the Arts in this country. If there were any gentlemen in that house who *disapproved of the expense* to which these pictures were putting the country, he would ask them whether they might not be productive of emolument to the nation even in a pecuniary point of view. What was it that attracted so many travellers to Italy, but the numerous works of genius that were contained in it? And if a similar collection were made in London, was it not likely that a similar cause would produce a similar resort of strangers to it? He hoped that His Majesty's government *would not stop short in the great work which it had undertaken, but would proceed steadily and progressively in it.*"

The champion of economy too, Mr. Hume, expressed his satisfaction that the country was at length to be rescued from the disgrace which the want of a National Gallery of pictures had so long entailed upon it. These are gratifying and honourable sentiments, and it is a great pity that those entertaining such, should not have long ago thought of urging the necessity upon the government; it is the old story,—as long as the government was content to *do nothing* in the matter, the rest of the House were content to help it in it.

The Beaumont pictures were now located with the Angerstein; and it was found in a few years, after the munificent Carr bequest, that some new location was absolutely necessary, both for want of space and because the old house in which they were placed, was unsafe and was destined to come down.

What then was to be done with this encumbrance of a National Gallery; the debate on this point (July 8th, 1831) is worthy of record. Mr. Ridley Colborne judiciously suggested that an express gallery might be erected at a small cost. Lord Duncannon proposed that the pictures should be placed in the old mews at Charing Cross. Sir G. Warrender hoped that we had not come to that pass that we could not construct a gallery for a fine collection of pictures. Mr. Alderman Wood observed that he had *many thousand constituents who were no lovers of the Fine Arts*, and they ought not to be taxed with the erection of such a building. Mr. Robert Gordon was "afraid the taste for pictures would be productive of expense—the country should not be *saddled with expense for such things;* let lovers of Art subscribe." Another honourable member hoped they should not be "called upon to erect places for the exhibition of works of the Fine Arts, *when a famishing population was crying for bread!*" This was not to be misunderstood; the Treasury, it appears, cared no more about the matter than honourable members, and we find the Chancellor of the Exchequer (Mr. Spring Rice) vindicating the Treasury from any such imputation as the desire of spending the public money on such a matter; "the government *had no intention of doing anything of the kind*," said Mr. Spring Rice; upon which Mr. Alderman Wood again observed, that he trusted that such an intention, *should it ever exist*, would be checked by the opinion then expressed. Mr. Hume very kindly proposed that the poor pictures might be deposited in Buckingham Palace which he thought would make a "comfortable resting-place for them." After many hundreds of thousands of pounds had been spent on that building, the government was at a loss to know what to do with it, for William IV, would not reside in it. The pictures had to remain where they were, in the small tottering house in Pall Mall. Such was the character, and result of the debate on the National Gallery, even then numbering upwards of a hundred valuable paintings; and such the encouragement held out by the supreme "committee" of taste in this country, to any gentleman who might have been disposed to imitate the noble examples of Sir George Beaumont, and the Rev. William Holwell Carr, and entrust their collections to the public keeping for the public good. Where were the patrons of Art on the 8th of July, 1831? One thing is certain, that the whole discussion in this supreme assemblage must appear to every true lover of Art supremely disgusting. Because certain dunder-headed constituents are no lovers of the Fine Arts, their representative is to deprive all the millions of these Islands of every benefit of a refined taste. There are many things men love not, yet for which they are pretty heavily taxed. Poor National Gallery! it was a cold blast indeed that blew on it from St. Stephen's, on the 8th of July, 1831.

Yet how easily this might have been prevented is shown by what took place after so short an interval as to the ensuing July only; a single courageous conscientious effort from one or two

of the known influential patrons of Art would have completely turned the tide of opinion, such a mere vane is the standard of taste in this great assembly.

April 13, 1832, the subject of the National Gallery was again mooted, when Sir Robert Peel proposed a grant of 30,000*l.* for the erection of a plain but appropriate gallery for the national pictures; reminding honourable members that "the interest of our manufactures was also involved in every encouragement being held out to the Fine Arts in this country." This timely word had its effect, and we find no trace whatever of that unseemly opposition which distinguished the debate on the subject on the previous occasion; even the Treasury was now convinced, for on the 23rd of July following, the Chancellor of the Exchequer, still Mr. Spring Rice, not without a certain amount of enthusiasm, moved in the Committee of Supply, and Taste, at once, the first instalment of a vote for the purposes of building a National Gallery, which was carried without a division, and the present building in Trafalgar Square was the result; yet adding only another example to the fatality which seems as yet to hang over all our public efforts in the cause of Art.

Sir Robert Peel "trusted that the erection of the edifice would not only contribute to the cultivation of the Arts, but also to the cementing of those bonds of union between the richer and the poorer orders of the State, which no man was more anxious to see joined in mutual intercourse and good understanding than he was." Such were the sentiments of the most eminent statesman in the House of Commons; it is a pity that there are no fruits to show that they were echoed by the sentiments of other honourable members. It was but a few weeks before that Sir Robert declared that every encouragement given to the Fine Arts in this country was an indirect advancement of the manufactures, and therefore an increase of the wealth and comforts of the people; besides conferring the higher service of cementing the bonds of union between the richer and the poorer orders of the State. Sir Robert spoke the truth, though all, as might be expected, are not sufficiently endowed to see it.

A National Gallery was, however, at length built, but on so mean a scale that it is already discovered that it is wholly unfit for its purpose, owing to the architect paying more attention to the exterior effect than the interior arrangement; and yet the building cost nearly 90,000*l.* But such a limitation of funds was certainly absurd, when it was determined to use the greater part of the grants simply for the purpose of beautifying Trafalgar Square: the chief part of the money has been spent over the entrance hall and the Square front. The picture gallery itself consists of three available rooms, which, accordingly, as the whole 90,000*l.* are scored against the Gallery, amounts to 30,000*l.* for each room, capable of holding about fifty pictures; the piece of wall on which the picture hangs costing therefore in many instances more than the picture itself. This is certainly one of the most extraordinary instances of the misappropriation of funds: a certain sum of money is voted for the accommodation of the national pictures, and it is nearly all spent on the construction of what is intended to be an ornamental side of a square. As far as accommodation for the pictures is concerned, a fitter building might have been constructed for the cost of only the two Correggios, which were bought of the Marquis of Londonderry in 1834, namely, 11,550*l.* It is surprising how the original motive of the grant was generally overlooked and commuted for that of improving the effect of Trafalgar Square; and it is to the account of laying out this square that the cost of this building should be charged, and not to the account of *expense to which our taste for pictures is putting the nation.* If an ornamental building was necessary, the means were ridiculously inadequate, as is at length universally discovered; and though the present structure may well answer at all times the wants of the Royal Academy, with improved accommodation for sculpture, it is wholly unsuited for the purposes of a National Gallery, even for a second-rate German State, much more for the capital of an empire like that of Great Britain.

The nation would have been much better off if the first suggestion of Sir Robert Peel had been carried out, and a simply suitable gallery constructed at a cost of not more than 30,000*l.*, perfectly adequate if judiciously and economically laid out, however unbecoming this great country.

If there is one public institution of recreation in a country which concerns the People more than any other, it is a national collection of works of Art. Libraries, scientific collections, and others, are all more or less limited in their immediate uses; but a great picture gallery, or a great sculpture gallery is universal in its immediate influence. We can scarcely have too many scientific or literary institutions, but these are secured by the absolute material wants of classes; with public collections of Art the case is very different, they are not an absolute necessity with any class, and no one class could possibly raise them.

In the first place a gallery must be national to be public, no individual or society of individuals could give a gallery the dignity of a national character; Dulwich Gallery is an instance; it is comparatively unknown and without renown, though a very valuable collection. The nearest approach to a national institution not of national origin, is the Städel museum at Frankfort, but the acceptance of the charge of this institution by the state, perhaps, makes it actually a national institution now. This institution is one of the noblest monuments of individual patriotism in the world; Städel, a banker at Frankfort, left his collections of works of Art to the town, with a million of florins as a perpetual capital, to provide for their preservation and gradual increase; this sum yields about 4000*l.* a year, nearly three times the ordinary average grant given by our government to the British National Gallery; and if the present good management continues, the Städel-Institute promises to be one of the first Art-Institutions in the world. The present National Gallery, however really insignificant, has certainly not been without great results to the people generally, both directly and indirectly; Hampton Court Gallery has likewise been a great source of public recreation and improvement, as have also the collections of antiquities of the British Museum. And we may, perhaps, fairly attribute the unquestionably greater activity in matters of Art in this country during the last fifteen years, to the operation, the reaction as it were, of these very collections, on the nation at large, legislators and people.

The Elgin marbles were a great acquisition to this country, but here also our thanks are due to an individual; we certainly owe them to the taste and energy of Lord Elgin; the government, after much trouble, purchased them of that enterprising nobleman, at considerably less than they cost him to rescue them from their precarious fate at Athens. Again, we owe, perhaps, the most important step ever taken by this country, in matters of Art—the establishment of a Royal Commission in connexion with the New Houses of Parliament, to a pure accident—the conflagration of the old Houses—and another most valuable institution in this country, the Schools of Design, is due to the happy turn the Art-argument took when it maintained that the encouragement of the Fine Arts was the encouragement of our manufactures, and therefore the improvement of our fortunes. This argument, first advanced by Sir Robert Peel, told well upon the manufacturing interest in the House of Commons, and accordingly, Mr Ewart and Mr. Wyse found no difficulty in procuring their Committee of Inquiry, in 1835, which ultimately resulted in the establishment of the Schools of Design; and though the parliamentary grant is miserably below what the demands on the schools would justify, they are gradually working their good in the manufacturing towns, and will, by the publicity of their small collections of casts, insensibly work a complete revolution in the provinces, in the popular ideas concerning Art, and co-operate with the metropolitan collections in giving Art that standing in the country which it ought to have had centuries ago, or, perhaps, we may even say, which it *had* centuries ago; for England promised, in the reign of Charles I. to rival the most prominent states in its patronage of Art, but a fatal suspension was caused by the Civil Wars. It is, however, a remarkable incident that in such disorder and dispersion of works of Art, the most valuable though the least showy of Charles's collections should have been preserved, namely, the seven cartoons of Raphael; and the purchase for the nation of these great works, then mere strips of tapestry patterns, is not one of the least evidences of Cromwell's superiority and greatness. There were, perhaps, scarcely ten men in the country who believed in their value. This is another instance of the practical superiority of one head that knows what it wants to a thousand that are undecided.

Perhaps there is no better exemplification of the old proverb of "too many cooks," &c., than the fate of Art in the House of Commons. What is every one's business in theory, proves to be no one's business in practice. This is the fatality which overwhelms public taste in this country; very materially aided by our paralysing system of noble and unpaid *trustees*, some of whom perhaps scarcely give their *trust* three thoughts in the course of a year.

The whole subject appears from this rapid sketch of the records of the struggles of Taste, to be mainly left to the whimsies of a Committee of Supply; no system whatever has been yet adopted by the Executive; the matter is generally left, says Lord Goderich, "to the Board of Works, and to the individual who happens to be at the head of it," who *happens* to be at the head of the Board of Works, not who was *placed* there from his peculiar fitness to discharge the duties his office was liable to. However, these are mere words; the head of the Board of Works has no influence or power of any kind in this respect, and it has probably never occurred to that individual that he had. He is appointed in a very different capacity, and matters of public taste, especially in the initiative, have not performed any part of his duties. We may say of the Board of Works what Lord Goderich says of the Executive generally, that as yet "nobody ever thought it requisite that it should have any taste." We believe the virtual head of the Board of Works is the chief Commissioner of Woods and Forests, and this office might be made a highly honourable and useful one if it comprised the ordinary duties of the foreign ministries of public works. Of course, the office would be no sinecure, and very great responsibility would be attached to it, but it would be the more honourable in proportion. There will certainly be little chance of the "Executive" ever having any taste until some such measure as this be adopted. The great superiority of France in its public works is entirely owing to this system of appointing one responsible individual to superintend its public monuments. What we require in this country is an *initiative;* the veto or sanction will always remain with the Committee of Supply, and this committee will never act as an impediment to the carrying out of any well defined and well advocated scheme. This is proved by the past; every proposition that has been well advocated in the House has passed, even though ill defined, as, for instance, the restorations of Windsor Castle and Buckingham Palace.

The great drawback to public works of taste in this country is that the House of Commons leaves the initiative to the government which has not in this respect the initiative element in it; men are made ministers from political and family reasons, never by virtue of their taste or public spirit, and, to again quote the words of Burke, "both their education and their occupations render them unfit to legislate in matters of taste."

The whole subject rests therefore with the individual patrons of Art who may be members of the House of Commons. In matters of this kind, which are not political, the government will follow the sense of the House; the vicissitudes of our National Gallery are a remarkable instance of this. In July, 1831, the sense of the House, as Art was not represented, was decidedly against building a National Gallery; and the Chancellor of the Exchequer said that the

government had no intention of doing anything of the kind, but in a little while, a few words from Sir Robert Peel changed the sense of the House; and in July, 1832, we find the same Chancellor of the Exchequer cheerfully proposing a comparatively liberal grant for the erection of this very National Gallery, which the year previous the government had not the *least intention* of building. There is no doubt this might have been done long before, had Sir Robert Peel or any other influential member made the proposition, and shown by a judicious advocacy that he was in earnest.

The nation now still wants a National Gallery worthy of the name, and the only way in which it is likely to get this will be by some able influential member earnestly taking upon himself the task of showing to the House that such an institution is now a necessity with the public, and anything but a waste of money. We believe that there are several members of the House quite competent to do this if they will. The plea of economy in the face of so many glaring violations of it is an egregious farce; those who set up this plea are only indifferent to the public gratification and improvement, not sparing of the public money. They neither believe in taste nor its effects, because they have none; but it is an obstruction which the genuine patrons of Art may easily overcome with a little seasonable energy. As long as they are lukewarm it is not surprising that the others should be indifferent. With them, therefore, rests the responsibility. If the initiative is left to the Executive we stand a chance of waiting until the "Greek Calends;" past, present, and future opportunities of adding to our collections will have but one brief characteristic history—*neglected*.

There never was a better or greater opportunity of improving our National Gallery of pictures, than has been just now offered at the Hague: and where was the agent of the British government? Our private collections, in which many fine works are annually buried, were well represented, and we find the agent of a British nobleman successfully competing against the highest courts in Europe;—but for the taste of the British public, who is there that cares so much as the value of an old picture frame? "Let the lovers of Art subscribe," suggests an honourable member: they *do* subscribe, and subscribe nobly: the names of Beaumont, Carr, and Vernon bear witness: and how have they been rewarded? their donations and bequests have had to wander here and there for a resting-place, and have not yet found it: a tottering dwelling house, an old stable, a cellar: all have been tried or recommended, as the locations of the contributions of these patrons of public taste, because forsooth the committee of supply has no funds to spare for picture houses *for the People*.

If pictures are worth a nation's acceptance, they are worthy of being taken care of in a manner becoming an important public trust, and no neglect of this on the plea of economy could be by public sanction. Even the most stupid remonstrant against a grant of money for building a National Gallery, would most probably quite change his views when he saw the institution in operation, if properly carried out. The plea of economy does not come from *without* but from *within* the house; not from the people for whose enjoyment the grant would be, but from noblemen and gentlemen, who either have galleries of their own or sufficient access to their friends' galleries, and therefore care little or nothing about a *National* Gallery.

Supposing the Committee of Supply were to vote only as much for the National Gallery as the cost of the furniture of Windsor Castle made for George IV; this is not a very unreasonable supposition; yet by so doing it would not only vote enough to build a suitable gallery, but enough also to endow it with an income sufficient to clear the annual charges of its custody. The furniture of Windsor Castle cost a little less than 300,000*l.*; the annual charges of the National Gallery are about 1500*l.*; double this and you have still sufficient capital left to build a magnificent gallery (provided the money be not thrown away over the outside); and when compared with the Windsor furniture it might pass for an example of even rigorous economy. The country has lately had exhibited to it a very extraordinary example of legislative economy and Fine Art patronage at once. The War-office has decided upon a good-service medal for the private soldier, but in order that the country may not be "saddled with the expense" of this piece of patronage, the poor soldiers who apply for it are to be *mulcted of a week's pay* for its cost; they are to *buy* their rewards for good service, on the same principle, it seems, that lovers of Art must buy a National Gallery; by which we are to assume that the country would grudge the poor soldier his medal. Verily this plea of economy cloaks a multitude of shortcomings.

Our picture is not very encouraging, yet we are sufficiently Utopian to trust that the day is not very far off when we shall really have a National Gallery worthy of Great Britain, and this in spite of past experience; because we know that there are many well-wishers of Art in the House of Commons who require only support from *without* to induce them to advocate this great question *within* the House; and in this spirit we here contribute our mite towards the agitation which shall constitute this support, exhorting all true lovers of Art to do likewise: God helps those who help themselves. So, and no otherwise, will England get its National Gallery.

R. N. Wornum.

THE

DUTY OF OUR MANUFACTURERS AT THE PRESENT CRISIS.

The Great Exhibition of 1851 forms a topic the interest of which is rather increasing than abating. The favourers and the opposers of the scheme are equally alive to its national and individual importance, and public curiosity is watching with eager eye each new phase that the project assumes, and each new decision or series of decisions, on which the Royal Commission may please to determine. But surely this is not all that is required, if England is to maintain that manufacturing position in the scale of nations, of the stability of which it might be presumed that she entertained but little fear when she first challenged the world to competition. More is wanted than inactive solicitude on the one hand, or stagnant alarm on the other. The deed has been done; all the necessary preparations have been made, and it is finally determined that the Exhibition must take place in 1851; and now it is as absurd for British manufacturers to hold back their co-operation because some of the arrangements of the Commission do not coincide with their own particular views, or because, it may be in some instances, unfit persons have been appointed to carry out the intentions of the nation, as it would be for a nation to abandon a religion because advocated by incompetent priests, or to lose the victory in complaining of the generals. It is now too late to discuss the policy or imprudence of positively fixing the date of the Exhibition so soon, and of making our first endeavour of the kind universal instead of national; the question seems now rather to be, how are the exigencies of the times to be best met, and how are British manufacturers to proceed to preserve, and if possible, increase their own reputations, and keep up the credit of the country? It will be in vain for them to plume themselves upon their business connexions and their facilities for cheap execution, arising from quantity produced, and on these grounds to assume the dignity of exclusiveness, and hold themselves aloof from the list of competitors, since the latter argument is already invalid, and the former will certainly be so after the year 1851, for we are firmly grounded in the belief that the result of the coming Exhibition will regulate the standard both of national and individual excellence. Manufacturers have now their own and their country's position to sustain—individual loss must attend withdrawal from the contest; and if in that contest the honour of Great Britain be compromised, personal apathy becomes a public injustice. We know that there has been, and we believe, there still is, to a great exent, among many producers, a want of confidence in the mode in which the merits of respective objects will be estimated, and rewards distributed; and we think that there is considerable dissatisfaction felt at the very nature of the prizes, as being little calculated to stimulate exertion; besides this, there are numerous manufacturers who are fearful of the consequences of coming in contact with foreign rivalry, and who, in the certainty of being defeated, propose to themselves to take no part in the Exhibition. But all this is unphilosophical; since if there be anything wrong in the management of the undertaking, in the selection of the jury, or the nature of the prizes, such disadvantages must fall as heavily on foreign as on native competitors; and if not sufficient to restrain continental manufacturers, why should they have so unwholesome an influence upon our own? But we even yet entertain the hope that the final decisions of the Commission will be only as final as former ones have proved to be, and will eventually give place to plans more consistent and more favourable to the working interests of this country. To those who are backward through fear, we would only say that such a proceeding is unmanly and un-English, besides being individually and publicly imprudent. In the great contest for excellency we would urge them to take courage, and if they cannot all be first in the ranks, at least to fight vigorously for the desired position, rather than by non-appearance in the field to offer a tacit confession of inferiority.

It is now, certainly, rather late to begin. When foreign nations have been for months on the alert; when foreign governments have been zealously considering their manufacturing resources, issuing directions to the public, pointing out the peculiar excellences to which they ought to attain in particular branches, and, above all, assisting their own workmen with grants of public money to facilitate their labours; it is rather late for us to discuss the policy or impolicy of exhibiting, and what species of exhibitions are likely to prove most successful. But we would say to our manufacturers in the familiar tone which a grand peace movement ought to engender, although it be now late to begin, "*Better late than never.*"

We have remarked that abroad, activity has been shown for months in making preparations for 1851: in France, in Belgium, throughout Germany, and, indeed, over the whole Continent, artists and manufacturers have been long at work, engaged upon performances which could not be effected in a very limited time; so great has been the enthusiasm displayed, and the increased number of workmen necessarily employed and paid partly by government cooperation, as importantly to influence the commercial state of the respective countries; and we may add, that, in many instances, manufactures brought into being under these favourable circumstances, and which, without them, would not have been produced at all, have found purchasers in other markets, thus giving manufacturers the opportunity of adding to the magnificence of works intended for the great Exhibition. But not to Europe alone has this active spirit of preparation been confined. America, through her vast expanse, has been getting ready the hammer and the chisel, and the melting pot, and devoting her best energies to the accomplishment of those works on which she most prides herself and feels her strength. A movement has taken place in India. The present cheapness of labour in that country gives it an important advantage, which we understand it will turn amply to account. This much at least we know, that in this remote country, furniture executed in ebony and other woods with princely elaboration, and ivory carvings of the utmost intricacy, made by native workmen, from European designs and partly from European models, have been long in hand, and, if we mistake not, will form a feature of peculiar novelty in the collection; for, by the means we have pointed out, such objects will be manufactured as in this country no private speculation unsupported by the highest patronage could venture to attempt. If the

comparatively barbarous treatment which the East almost always imparts to her performances, can be removed, there can be no doubt that in India our own manufacturers will find a powerful and a threatening rival. To every other nook of the civilised world to which we turn, we find the same earnest animation. It is only *we* who have projected and planned the great movement, the wonder of the age, *we* who have challenged the world to compete with us in the fabrication of every species of Industrial Art under heaven, in the hopes of establishing our superiority, and improving the state of our commerce; *we*, who have supported the scheme with our subscriptions, and thanked our Prince for fostering it—it is *we* only who are remaining inactive, and, like the ostrich, hiding our heads in the sand till overtaken by the pursuer.

The question which now arises is "how is the British manufacturer to act under the present circumstances?" We would reply that in the first place it is essential that he should, as far as possible, compensate for the time that has been thus lost to him, but gained by the foreigner. He must at once prepare his designs and gather together his tools and commence action. It cannot be driven off longer. Let him make up his mind what to do, and do it; and moreover let it be done in the very best way that can be accomplished, by deep study, tasteful exertion, and a temporary sacrifice of capital. The makers of machinery, of instruments of all kinds, whether surgical, scientific, or agricultural, will need no advice from us, nor will those who produce non-decorative manufactures; they have their path before them, a path with which they have been long acquainted, and of the direction of which they ought to feel perfectly confident. It is only necessary for us to glance at the present position of the producers of a few of those objects which are connected with high or decorative art.

As we observed in our August number, we have abundant confidence in the energies of the English people when they are once excited. There are are few tasks which Englishmen are unable to perform. In the world of Art lie their greatest difficulties. And yet we think promisingly of what a British mind may do even in this department, under circumstances of necessity. The last few years have greatly changed for the better the artistic demands of the public, and with them the capabilities of the producer; almost as great a "Renaissance" has taken place in England as did throughout Europe in the sixteenth century. The great majority of our Art-manufactures have been steadily improving, and a few works have been produced which would have done honour to any age or country. These have been principally the result of unlimited commissions from royal or noble personages, cases which so rarely occur in modern times, that very seldom has the manufacturer the opportunity of showing to the world the full extent of his powers. But when he does display them (and we hope that for the coming Exhibition he will display them) we will venture to say that his efforts are unsurpassed by those of foreign rivalry.

The French are very justly acknowledged to excel us in the ordinary average of manufactured goods, principally because they possess more tasteful and better educated designers than we do, and it is too often the case that a graceful outline is made to conceal clumsy execution and careless finishing. The reverse of the case obtains in this country. In almost every department our execution and finish are the highest in the world; our only wants are in the province of design, and in the few fine things which British manufacturers are occasionally called upon to produce, even this is ably supplied, and indeed in a purer school than the continental artists attain to. We have particularly noticed in reviewing foreign expositions of Industrial Art, that, although crowded with goods of a better order than ours of the same average of workmanship, they presented none of the magnificent labours which now and then emanate from the well of British ingenuity. This we fully believe to be true; if so it is eminently encouraging, and, we think, points to the manufacturer the position he ought to assume. Let him take a high standing, let him aim at doing things well rather than cheaply, spare no amount of study in procuring a design as perfect as possible, and then (no difficulty to him) let it be equalled by the quality of the execution.

Again, as another broad principle, the following should be remembered: that it will be found more desirable to improve, as far as possible, upon the general features of English work, without depriving them of their identity, than to imitate foreign peculiarities or even foreign excellencies. Nothing can lose through betraying a national character. The time is fast approaching when a work will be judged by its own merits rather than with reference to the site of its fabrication, and when the present ridiculous prejudice in favour of foreign goods will have subsided into air. The particular styles of decoration which manufacturers ought to adopt must be left to their own discrimination and to the nature of the materials employed, but as a general rule be it remarked that nature cannot be too closely studied, nor too religiously made use of, by the ornamental designer.

The department of metals must always be an important one deserving the most serious attention. Its immense value to the community gives it peculiar claims; but it is seldom or never the case that the same people is equally facile in working all the metals that administer to our daily wants. The French for instance bear the palm for gold and silver plate, jewellery and bronzes, while we plume ourselves upon the merits of our iron and brass-work. In iron-work we are especially strong, and this is the case because in our use of it we are consistent. Let us still act upon the same principles, striving less to rival the ornamental trifles which are imported from Berlin, than to aim at constructive excellence and applying iron to the exterior and interior of our public and private buildings, to ornament it appropriately, instead of excessively, but in no case to introduce features that might interfere with strength and lightness. With reference to our ornamental cutlery, not a word need be said, and we believe that the beauties of our best Sheffield stoves and stove furniture will leave everything in the same department far behind. In articles in gold and silver plate, we think that British manufacturers err in not being sufficiently particular in primary forms, thus spending continued labour and elegant execution upon objects which do not warrant such expenditure. The French act upon so different a plan in this respect, that we must beg our manufacturers to follow their good example. The truth of our remarks will be exemplified by glancing at the works of M. Morel in page 289 of this Journal, where will be seen pieces of table-plate, far less elaborate than many which are constantly manufactured in London, but far excelling them in general effect. The service centres, trifle-stands &c. executed within the last few years in silver, composed in design of such flowers as lilies, crown-imperials, &c., can scarcely be improved upon in point of design, and we especially recommend this implicit resort to nature, which is both English and beautiful.

A similar suggestion may be made with reference to the brass gas-fittings, and ornamental pressed brass, the produce of Birmingham. Zinc is a metal, largely used in Paris, in both interior and exterior decorations, but strange to say, in this country we have always been backward in so applying it. We submit it as worthy of consideration, whether zinc may or may not be made available for many more purposes in the Arts than it has yet been devoted to, and the chance of succeeding by using zinc in combination with other materials.

We hope that for the Exhibition of 1851, a large use will be made of the proficiency of this country in its mediæval investigations, as they are connected with a branch of manufacture which at present commands a considerable trade. England is foremost in its true and pure feeling of Gothic forms and ornaments, and the English student in this department is possessed of a better collection of auxiliary works on the subject, than have been offered to the public in any part of Europe. We trust that proper advantage will be taken of this state of things, and that the stained glass windows, gothic stone carving, and ecclesiastical appurtenances of home production, will stand unrivalled in elegant design, and consistent character. For many other objects the style of the middle ages may be made available, and to some extent it may be employed in wood carving, though in the latter branch we are, as a general rule, more inclined to recommend either a return to nature according to the principle laid down by Grinling Gibbons in his works, or otherwise an adoption of the Italian style of the sixteenth century stripped of its quaint grotesques, and supplied with the most lovely of all enrichments, those taken from the garden and the field.

The competitors with Lyons have a powerful, but, we trust, not an invincible rival. With the long and well-deserved popularity which France has possessed for her silks, and the strong popular bias in their favour, both with respect to texture and design, it will be difficult for the English manufacturer to bring into the field anything which will stand against them; and he must indeed strain every nerve and put his shoulder to the wheel, to outvie the silks of Lyons. Above all things, let him spare no labour nor expense in procuring suitable designs, but let them be of English origin, and not mere imitations of foreign patterns, and there is a chance that there may be a freshness and a novelty in the result sufficient to cheer the desponding, and even surprise the sanguine.

The most successful brocatelles are those of which the patterns are in the style of the backgrounds of old German pictures of the 15th and 16th centuries, and of these some beautiful examples have found their way to the Exhibitions of the Society of Arts during the last three years; but as in this branch also novelty is an important desideratum, we may suggest in combination with such patterns, the use of natural flowers, and that ornaments both of earlier and later date than 1500 may, we think, be resorted to with advantage. The paintings and borders of many early illuminated manuscripts, present exquisite ideas both with respect to design and colour, nor would it be unwise in some cases to apply to brocatelles the intricate strap-work which was so prevalent under Henry II. of France.

With respect to the manufacture of ribbons we hope that some information which has reached us respecting the enlarged acquirements of Coventry, may be correct; and that this city may stand proudly up by the side of the far-famed St. Etienne. This is a department in which we anticipate a warm struggle; there is scarcely any branch of manufacture in which the designs employed must necessarily be so capricious and so little tied down by the ordinary rules of composition; and it is on this account that we can venture to give no counsel in the matter.

We must urge Kidderminster and Glasgow to gird themselves for the battle. It will agreeably surprise us to find that in brilliancy of colour and delicacy of material they can rival the manufacturers of France; but they can at least strive their utmost at these particulars, and above all devote especial attention to design. We think that, in general, a mistaken notion is prevalent as to what constitutes a good carpet design, and we find those patterns too often preferred which consist only of huge masses of flowers in bright colours disposed upon dark grounds. We think that flowers are not in their proper position when they are trodden under foot upon a carpet. Let them be trailed upon our walls, suspended from our cornices, or blooming from our vases, but let the patterns of carpets be rather of a conventional character. We recommend the arrangement of colours which most Turkey carpets exhibit, accompanied by designs more consistent with architectural effect. Carpets should also be of various styles of ornament so as to harmoniously suit the rooms for which they may be destined.

With reference to floorcloths similar arguments hold good, but we may add that absurdity can scarcely go further than to manufacture floorcloths with the intent that they should be mistaken for marble or mosaic. This is perhaps more inconsistent with good taste than sprinkling them with flowers, in which case no deception can be presumed to have been attempted.

Floorcloths, like carpets, seem to us to require conventional treatment in design.

The subject of coverings for the floor leads us to the floor itself, and prompts us to congratulate ourselves at the prospect of standing almost alone in the manufacture of encaustic tiles and tesselated pavements. We believe that in modern times these arts have nowhere been carried to such perfection as in Great Britain. The principal rivalry will probably be between the vitrified tiles of Minton & Co., and the highly glazed tiles of the Worcester Royal Porcelain Works. As is usual in similar cases, each variety has its advantages. But why, we would here ask, are the patterns upon these said tiles only copied implicitly from mediæval authorities, when in the material any design can be so easily rendered, and when the Italian style offers such elegant scope for the decoration of tiles so as to render them suitable for the halls and passages of our dwelling houses?

The earthenware and porcelain of Staffordshire will, we augur, occupy no subordinate place in the Exhibition. It is obviously unfair that the latter should be required to compete with the produce of such government establishments as Sèvres and Dresden, but leaving them out of question, we doubt not that Staffordshire may well challenge the world for porcelains executed by private speculation. The statuary porcelain of this country, which has now for a considerable time been adding much to a large and well deserved popularity, may, perhaps, in point of material, outvie the best *biscuit* of the Sèvres manufactory; and if Messrs. Copeland and Messrs. Minton spare no pains to procure models which will bear all criticism as works of art, they will be the means of establishing at least one victory, and that of a very important and encouraging nature.

The crystal glass of this country is in all respects far superior to any other of ancient or modern manufacture, and it has recently been united, in some instances, to forms worthy of so exquisite a material. Let deeper attention be given to the study of form and some hints be derived and used from old Venice glasses, and Birmingham will, we think, without difficulty carry the palm over all foreign competitors. This should be the chief and primary object. As a second consideration must come rivalry with Bohemia in colour. And the British manufacturer being grounded in good forms will have an advantage over the Bohemians, who, even in the seventeenth century, manufactured glasses, which, in point of elegance of form, afforded but a sorry contrast to the glasses of Italy. The late Exposition in Birmingham astonished all with the beauty of its glass, and we hope to see the manufacture assume a position even more important with reference to the Exhibition of 1851.

There are two other departments in which we are inclined to believe that the British manufacturer will appear most creditably to himself and to the Nation. We refer to the art of bookbinding, (upon which we have already expressed our sentiments,* as to the grounds for our superiority over the French) and the manufacture of papier mâché. The latter, it must be acknowledged, Englishmen have carried to perfection, and added to it some valuable inventions which are unknown on the Continent. The furniture formed of this material has an effect of extreme lightness and elegance, and would indeed be comparatively perfect, were the painted ornaments upon it executed with a better feeling for Art than is generally displayed, the surface ornaments ordinarily consisting of flowers coloured with but little more pretention than the page of a lady's album. We shall rejoice if the establishments at Birmingham or Wolverhampton take our suggestion, and attempt something of a better school.

We have now enumerated some of the more prominent decorative manufactures, hastily glancing at each, and offering, on the impulse of the moment, such observations as we think may be practically useful to the competitor in preparation. We may from time to time be able to supply further information as to what the British producer should most actively aim at, and what he should most scrupulously avoid; and in the meantime we would only again urge on him the necessity of at once making ready to join in the hot but peaceful struggle of next year; and trust that no exertions on his part will be wanting, tending as they must to establish more firmly his own moral position, and to maintain the dignity of the nation.

* Vide *Art-Journal*, Vol. XI., p. 235.

THE LATE KING OF HOLLAND'S COLLECTION.

In our last number a brief allusion was made to the sale of this important collection at the Hague, commencing on the 12th of August, and continuing through the eight following days. We are now enabled to offer a correct report of the results of the sale, as we have gathered them from an authentic catalogue. A few words by way of introduction are, however, necessary.

The late King of Holland, William II., when Prince of Orange, resided in Brussels, and it was while there that he purchased very many of the pictures which formed his gallery, from the monastic and other ecclesiastical establishments of Belgium, and from private sources. When the last revolution separated the two kingdoms of Holland and Belgium, these works, being private property, were, after some delay, allowed to be transferred to the new palace at the Hague, where they were located till their recent dispersion. It is matter of notoriety that they have been sold by directions of the family to liquidate some debts which the King had left unpaid; and, however much it is to be regretted that so fine a collection of pictures should be scattered, the feeling which prompted the act is honourable to the parties from whom it emanated.*

The entire collection consisted of 358 pictures, besides drawings, busts, and statues. We shall arrange our notice according to the order in which they were sold, but specifying only those that realised something approaching to a good price, as many were disposed of at very insignificant sums; indeed, there were few that reached extraordinary prices, and we are strongly of opinion that, had the sale taken place here, more money would have been given for them. It must, however, be borne in mind, that seven and a half per cent. for the expenses of the sale must be added to the purchase money, which charge, in Holland, always falls on the buyer. The names of the purchasers are placed within parentheses.

The first day's sale consisted of forty-six pictures of the ancient Dutch, Flemish, and French schools, with one by Albert Durer. The principal of these were—A large gallery picture, 'A Family Party in a Garden,' by Van der Helst, 992*l.* (Brunnit); 'Portrait of Van der Helst,' by the painter, 67*l.*; 'Portrait of a Rabbi in black costume holding a letter in his left hand, and dated 1631,' by Rembrandt; 283*l.* (M. Veymar, of the Hague); 'Portrait of Rembrandt, wearing a cap of crimson velvet,' by himself, 312*l.* (Nieuwenhuys); 'Portrait of the artist's Son,' Rembrandt, 333*l.* (Brondgeest); 'The Owner of the Vineyard paying his Labourers,' Rembrandt, 293*l.* (Van Cleeff, of Utrecht); 'A small Portrait in Oriental Costume,' Rembrandt, 375*l.* (Nieuwenhuys); 'St. Hubert kneeling before a Stag,' Wouvermans, 250*l.* (Nieuwenhuys); 'A large Italian Landscape, with figures, cascades,' &c., a very fine work by J. and A. Beth, 866*l.* (purchased for the Museum at Brussels); 'A Mountainous Landscape,' J. Ruysdael, a picture of the highest class, with figures by A. Van der Velde, 1075*l.* (purchased for the Museum at Brussels); 'A Fleet in a Calm,' W. Van der Velde, 208*l.* (Roos); 'A small picture of Norwegian Scenery,' J. Ruysdael, 76*l.* (Nieuwenhuys); 'Vessels in a Storm,' L. Backhuysen, 471*l.* (G. de Vries); 'La Fête des Rois,' Jan Steen, 250*l.* (Pescatory); 'Flowers,' J. Van Huysum, 250*l.* (Nieuwenhuys); 'A Dog, with dead Game,' Jan Weenix, 275*l.* (J. Scheurleer); 'A View in Holland,' A. Van der Neer, 83*l.* (Roos); 'An Allegorical Subject,' L. Lombard, 158*l.* (Roos); 'The Passage of the Red Sea,' L. Lombard, 120*l.* (Roos); a picture entitled 'Les Fleaux de Dieu,' divided into two parts, one of which exhibits a shipwreck, and the other a town infected with the plague, L. Lombard, 155*l.* (Roos); 'The Death of the Virgin,' M. Schoon, 245*l.* (Nieuwenhuys); 'St. Hubert,' a small picture by Albert Durer, 316*l.* (Roos); 'A Seaport,' Claude, 300*l.* (Roos); 'The Marriage of Isaac and Rebecca,' attributed to Claude, 208*l.* (Brondgeest); 'The Departure of the Queen of Sheba,' also attributed to Claude, 208*l.* (Brondgeest). The remaining pictures in this day's sale varied from 5*l.* to 50*l.* each.

The second day's sale comprised eighty pictures by modern painters, chiefly of the Dutch and French schools: it is only necessary to allude to the best of these as indicating to our own artists the value attached to the works of their Continental contemporaries, and those who have immediately preceded them. 'A Landscape with Cattle,' H. Van de Sande Backhuysen, 80*l.* (P. Roos); a similar subject by the same, 110*l.* (A. Lamme, of Rotterdam); "A Meadow with Cattle,' a very fine work by Brascassat, 542*l.* (P. Roos); 'An Interior,' C. Brias, 300*l.* (A. Lamme); 'A View in Switzerland,' A. Calame, 110*l.* (Landry); 'Interior of a Court-yard,' Decamps, 95*l.* (P. Roos); 'View in the Herb Market of Antwerp,' Dyckmans, 267*l.* (Nieuwenhuys); 'The Abdication of Charles V.,' L. Gaillait, 325*l.* (Engelberts of Amsterdam); 'A Capuchin Friar,' L. Gallait, 146*l.* (G. de Fries); 'The Taking of Antioch,' L. Gallait, 84*l.* (A. Lamme); 'A Marine View,' T. Gudin, 108*l.* (L. De Vries); 'A Storm at Sea,' T. Gudin, 158*l.* (Brondgeest); another marine view by the same artist, and sold to the same purchaser, 116*l.*; 'A View in Algeria,' by the same, 262*l.* (X. Roos); 'A View on the Coast of Algeria,' T. Gudin, 144*l.* (G. de Vries); another 'View on the Algerian Coast,' T. Gudin, 81*l.* (G. de Vries); 'An Historical Subject,' by Hubert van Hove, 85*l.* (Keyser); 'An Historical Subject,' C. Jacquand, 166*l.* (Hoare); 'The Battle of Nieuwport,' N. de Keyser, 475*l.* (Brondgeest); 'The Battle of Senef,' N. de Keyser, 625*l.* (Brondgeest); 'Byron's Giaour,' N. de Keyser, 183*l.* (G. de Vries); 'Albert and Isabella,' N. de Keyser, 396*l.* (Van Twickel); 'Study of an Arab,' N. de Keyser, 134*l.* (Brondgeest); 'Study of a Syrian,' N. de Keyser, 166*l.* (Brondgeest); 'Meadow with Cattle,' J. Kobell, 408*l.* (Brondgeest); 'A Landscape,' B. C. Koekkoek, 292*l.* (A. Lamme); 'A Mountainous Scene in Luxembourg,' Koekkoek, 192*l.* (Baranowski); a similar subject, by the same artist, 206*l.* (Baranowski); 'A View of Heidelburg, Koekkoek, 98*l.* (Brondgeest); 'A Mountainous Scene in Luxembourg,' Koekkoek, 190*l.* (P. Roos); a similar subject by the same, 142*l.* (Veymar); another by the same, 105*l.* (L. de Vries); and another bought by M. Nieuwenhuys, 83*l.*; 'St. John Baptist preaching in the Wilderness,' C. Kruseman, 416*l.* (De Vries); 'The Four Reformers,' by Labouchere, an amateur artist, 254*l.* (Gambart); 'Interior of a City,' H. Leys, 204*l.* (Roos); 'An Interior,' H. Leys, 211*l.* (P. Engelberts).

The third day's sale included seventy-two pictures of the ancient Flemish and Spanish schools. Of these the most important were—'The Annunciation of the Virgin,' Van Eyck, 448*l.* (Brunnit, the agent, it was understood, of the Emperor of Russia); 'La Vierge de Lucques,' Van Eyck, 250*l.* (P. Engelberts); 'The Emperor Otho and the Empress Maria,' by Dirk Van Haarlem, a painter of the early Flemish school, but little known, 750*l.* (Brondgeest); 'Two subjects from the Life of St. Bertin,' Hemling, 1916*l.* (Roos); 'St. John the Baptist,' and 'Mary Magdalen,' a pair, Hemling, 408*l.* (Brondgeest); 'St. Etienne, and St. Christopher,' a pair, Hemling, 396*l.* (Roos); 'The Repose in Egypt,' Hemling, 216*l.* (Heris); 'The Adoration of the Magi,' Hemling, 538*l.* (Roos); a picture attributed to Hemling, and entitled 'L. Autel portatif de Charles Quint,' 500*l.* (Weber, of Bonn, for the Museum of Berlin); two pictures also attributed to Hemling, 'The Birth of St. John,' and 'The Baptism of Christ,' 334*l.* (Weber); 'The Crowning of the Virgin,' Quintin Matsys, 166*l.* (Brunnit); two subjects, the 'Bust of Christ' and the 'Bust of the Virgin,' Q. Matsys, 196*l.* (De Vries); four subjects from the 'Life of Job' and 'La Mort du Juste,' by B. Van Orley, 534*l.* (Roos); The Virgin and Infant Jesus,' Van Orley, 166*l.* (Roos); 'The Descent from the Cross,' J. de Mabuse, 190*l.* (De Vries); 'John the Baptist,' and 'St. Peter,' two pictures, Mabuse,

* Our correspondent at the Hague complains bitterly that nothing was done by the Dutch government to secure the whole or part of this gallery for the country. He says:—"The sacrilegious act has been accomplished; our country has lost for ever those treasures which were collected by our late lamented Sovereign, and what would ever have been considered as a monument of his taste, liberality, and love of the fine arts, has been allowed by the government and the nation to be sold by public auction to the highest bidder. Not a single step has been taken by the new government to secure those master-pieces for the country, and to the eternal disgrace of the Chambers, it must be admitted that not a voice was heard to bring forward a motion to retain them, not even a single word of regret was uttered that no proposal had been made for their acquisition. The Royal Institute alone made a public effort by presenting to the Chambers a petition stating that *it was desirable the Royal Gallery should become public property*, but not the slightest notice was taken of the petition."

362*l.* (Roos); 'St. Augustin,' painter unknown, but of the period of Mabuse, 158*l.* (Brondgeest); 'The Falconer,' J. Matsys, 83*l.* (A. Brondgeest); 'Christ bearing his Cross, J. Matsys, 120*l.* (Brondgeest); 'An Allegorical Subject,' P. Porbus, 88*l.* (Nieuwenhuys); 'The Adoration of the Magi,' L. de Leyden, 370*l.* (Roos); 'The Descent from the Cross,' L. de Leyden, 683*l.* (Brunnit); 'Portrait of a Lady of Quality,' Holbein, 416*l.* (Heris); 'Portrait of Sir Thomas More,' Holbein, 154*l.* (Roos). Of the Spanish school, a noble picture by Murillo, 'The Assumption of the Virgin,' was bought by M. Roos for the large sum of 3000*l.*; 'St. John of the Cross,' Murillo, 208*l.* (Von Sonsbeck); 'A Holy Family,' Murillo, 371*l.* (Roos); a similar subject attributed to the same painter, 100*l.* (Brondgeest); two exceedingly fine portraits by Velasquez, 'Philip IV. of Spain,' and 'The Duke d'Olivares,' were knocked down to M. Brunnit for the Emperor of Russia, for 3240*l.*; and 'The Holy Family,' by Spagnoletto, was bought by M. Roos at the price of 708*l.*

The sale, on the fourth day, consisted of eighty-four modern pictures; among these were, 'A Stag-hunt,' by Mœrenhout, 107*l.* (A. Lamme)' 'The Cannon-Shot,' by W. J. J. Nuyen, a clever young painter of the Hague, who died in 1839, 375*l.* (the Baron Van Brienen); 'The Fish Market at Antwerp,' by the same, 208*l.* (P. J. Landry); 'A Removal in Winter,' by the same, 170*l.* (D. Van de Vynpersse); 'Landscape with Cattle,' Ommeganck, 212*l.* (Couteau); 'Fruit,' Van Os, 87*l.* (Landry); 'Still Life,' Van Os, 85*l.* (G. de Vries); 'A Naval Engagement between the Dutch and English in 1666,' E. la Poittevin, 100*l.* (De Vries); 'Maternal Love,' Paul de la Roche, 608*l.* (Roos); 'The Three Magicians,' Ary Scheffer, 498*l.* (Brondgeest); 'A View in Holland,' A. Schelfhout, 127*l.* (P. Roos); 'View of Haerlem,' by the same, 106*l.* (Van de Vynpersse); 'A Fish Market,' P. Van Schendel, 110*l.* (Dingwall); 'Interior of St. George's Chapel, Windsor,' H. Sebron, 102*l.* (Hoen); 'A Marine View,' J. C. Schotel, 271*l.* (P. de Vries); 'A Calm,' by the same, 250*l.* (Brondgeest); 'A Marine View,' by the same, 271*l.* (Landry); a similar subject, also by Schotel, 180*l.* (purchased for the Museum at Brussels); another of the same description, 208*l.* (Chaplin); 'A Storm,' by the same, 182*l.* (A. Lamme); 'After the Wreck,' by the same, 183*l.* (Chaplin); 'A Landscape,' Tschaggeny, 84*l.*; (Baron Van Brienen); 'A Flock of Sheep overtaken by a Storm,' Verhoeckhoven, 258*l.* (Schletter of Leipsic); 'A Landscape,' by the same, 108*l.* (F. Roos); 'A View of Italy,' the same, 130*l.* (Dingwall); 'An Interior with Sheep and Lambs,' the same, 134*l.* (P. Engleberts); 'A Calm,' A. Waldorp, 109*l.* (P. Roos); 'A Marine View,' by the same, 87*l.* (G. de Vries); 'Van der Werf at the Siege of Leyden,' the Baron Wappers, 250*l.* (S. Roos); 'A Scene in the Life of Louis XI.,' by the same, 176*l.* (Van Heeckeren); 'The Family of the Distiller,' Sir D. Wilkie, 841*l.* (Grundy of Liverpool.)

On the fifth day were sold fifty-four pictures by the old Italian masters, nineteen of the old Flemish school, and three of the Dutch; many of these realised large sums. 'The Triumph of Venus on the Sea,' F. Albano, 83*l.* (Nieuwenhuys); 'The Virgin under a Palm Tree,' Frá Bartolomeo, 1166*l.* (F. Roos); 'A Son of Cosmo de Medicis,' A. Bronzino, 416*l.* (Pleschanoff of St. Petersburgh); 'A Dead Christ on the Knees of the Virgin,' Ann. Carracci, 192*l.* (F. Roos); 'The Madonna and Infant,' by the same, 125*l.* (P. Veymar); 'Venice,' Canaletti, 162*l.* (O. de Vries); the companion, 160*l.* (O. de Vries); 'St. Luke,' Dominichino, 492*l.* (Dingwall); 'St. Joseph,' Guido, 658*l.* (N. Brondgeest); 'The Magdalen,' attributed to the same, 200*l.* (N. Brondgeest); 'The Martyrdom of St. Catherine,' Guercino, a work of very high quality, 841*l.* (Brunnit); 'Tarquin and Lucretia,' Giordano, 96*l.* (F. Roos); 'Sisera and Jabel,' Giordano, 120*l.* (F. Roos); 'Three Portraits,' two male and one female, attributed to Giorgione, 188*l.* (A. Roos); 'The Holy Family,' Imola, 163*l.* (O. De Vries); 'St. Sebastian,' B. Luini, 617*l.* (F. Roos); 'The Holy Family,' B. Luini, a very fine specimen of the master, 1292*l.* (N. Brondgeest); 'St. Catherine with two Angels,' half-lengths, B. Luini, 583*l.* (O. De Vries); 'Portrait of a Portuguese Officer, G. B. Moroni, 200*l.* (Nieuwenhuys); 'St. Augustine,' P. Perugino, 617*l.* (F. Roos); 'The Holy Family,' P. Perugino, 1958*l.*, the large sum which this picture reached was fully justified by the beauty of the work; it is unquestionably one of the finest pictures of this early master; it was bought by M. Van Cuyk for the gallery of the Louvre, in Paris; 'The Holy Family,' Jacopo Palma, called *Il Vecchio*, 316*l.* (O. De Vries); 'Portrait of a Lady of the Family of the Medicis,' Seb. del Piombo, 292*l.* (P. Engelberts); 'Christ at the Tomb,' a noble work by the same painter, 2466*l.* (N. Brondgeest); 'Portrait of J. F. Penni,' ascribed to Raffaelle, 250*l.* (K. Veymar); 'The Holy Family,' Raffaelle, 1375*l.* (F. Roos, for one of the Royal Family of Holland, it was presumed); 'Portrait of Salésar,' Raffaelle,' 1333*l.* (Brunnit); 'The Holy Family,' Andrew del Sarto,' 708*l.* (N. Brondgeest); 'La Vierge de Pade,' Andrew del Sarto; the competition for this exceedingly fine work was very great, the agents for the various European courts who were present bidding eagerly for it; after the contest had continued for upwards of half an hour, it was finally knocked down to Mr. Mawson, for the Marquis of Hertford, at 2521*l.*; 'The Virgin and Infant,' Sasso Ferrato, 250*l.* (Nieuwenhuys); 'The Magdalen,' Schidone, 225*l.* (F. Roos); 'Philip II. and his Mistress,' Titian, 833*l.* (N. Brondgeest); a pair of pictures, 'The Triumph of Religion,' and the 'Triumph of Science,' Titian, 1042*l.* (O. De Vries); 'Portrait of Clement Marat,' Titian, 204*l.* (O. De Vries); 'The Disciples at Emmaus,' ascribed to Titian, 120*l.* (F. Roos); 'La Colombine,' Leonardo da Vinci; the competition for this picture, like that we have alluded to, was very keen; it was at length knocked down to M. Brunnit, the agent of the Emperor of Russia, at the enormous sum of 40,000 florins, about 3333*l.* sterling, the largest price given for any single picture at this sale. 'Leda,' this is also a grand work by Leonardo da Vinci, it was disposed of to M. F. Roos for 2041*l.* This concluded the Italian pictures. Of the Flemish works the principal were the following by Rubens:—'Christ giving the Keys to St. Peter,' 1500*l.* (Mawson, for the Marquis of Hertford); 'The Holy Trinity,' 658*l.* (F. Roos); 'The Tribute Money,' 330*l.* (N. Brondgeest); 'The Wild Boar Hunt,' 1666*l.* (F. Roos); 'Portrait of Baron Henry de Vicy, 585*l.* (Van Cuyk, for the Louvre); 'Portrait of Marie de Medicis,' 330*l.* (O. De Vries); Portraits of 'The Archduke Albert,' and of 'The Queen Isabella of Spain,' a pair, 433*l.* (F. Roos); portraits of 'Philippe le Roy' and of 'Madame le Roy,' a pair by Van Dyck; these pictures excited great interest and were eagerly sought after; after a long and spirited bidding Mr. Mawson succeeded in securing them for the Marquis of Hertford, at a cost of 5300*l.*; 'Portrait of Martin Pepin,' Van Dyck, 358*l.* (bought for the Museum of Brussels); 'The Magdalen,' Van Dyck, 208*l.* (J. A. Hoare); 'The Virgin, Infant, an Angel, and St. Jerome,' attributed to Van Dyck, 116*l.* (N. Brondgeest); 'Neptune and Amphitrite,' Jordaens, 158*l.* (F. Roos); 'A Flemish Fête,' D. Teniers, 1025*l.* (H. Brondgeest; 'Le Repos Champêtre,' G. Cocques, 600*l.* (purchased for the Museum at Brussels.) The three Dutch pictures sold on this day were 'Portrait of John Pellicorne and his Son,' and its companion, 'Portrait of Madame Pellicorne and her Daughter,' by Rembrandt. This pair of portraits elicited great competition, but they were finally disposed of to Mr. Mawson, for the Marquis of Hertford, for 2516*l.* The third of the Dutch pictures was a charming picture by Hobbema, 'The Water-Mill,' well known to the amateur and collector, by whom it has generally been considered as the *chef-d'œuvre* of the artist: it was bought by Mr. Mawson for the Marquis of Hertford, for 2250*l.*

The last three days of the sale were devoted to the marbles and drawings; of the former there is nothing worthy of record. The drawings were comprised in 370 lots, and among the names appended to them were those of almost all the old masters of high repute, especially Raffaelle. A large number of these drawings were formerly in the possession of Sir Thomas Lawrence, and the whole collection cost the late King of Holland about 20,000*l.*; they were sold on the present occasion for little more than 7500*l.*, the largest buyer by far being Mr. Woodburn, but we also find the names of Colnaghi, Roos, Engelberts, Van Cuyk, Veymar, Brondgeest, &c., included in the list. It is only necessary to allude to a few of the highest priced. Eight drawings of Saints, by Leonardo da Vinci, were bought by M. Veymar for 666*l.*; a study of the 'Head of the Madonna,' Raffaelle, 142*l.* (Woodburn); 'Christ at the Tomb,' Raffaelle, considered the finest in the collection, 575*l.* (purchased by Van Cuyk for the Louvre); 'A Study of several Figures,' Raffaelle, 126*l.* (P. Engleberts); 'The Annunciation,' Raffaelle, 90*l.* (purchased for the Museum at Paris); 'A Drawing,' apparently a design for a ceiling, Raffaelle, 87*l.* (Woodburn); 'The Dream of Michel Angelo,' by the artist, 100*l.* (Woodburn); 'Study of St. John,' Correggio, 92*l.* (Woodburn); 'Madonna, Infant Jesus, and St. John,' Michel Angelo, 150*l.* (Woodburn); 'The Holy Family,' Michel Angelo, 108*l.* (Woodburn); 'Christ at the Tomb,' Raffaelle, 166*l.* (Hall); another, of the same subject, 80*l.* (Enthoven). The other engravings were sold at prices varying from 30*s.* to 70*l.*, a considerable number selling at 30*l.*, 40*l.*, and 50*l.* each.

In concluding our notice of this important sale, we would remark that the entire sum for which the pictures were knocked down was about 96,000*l.*, exclusive of the sculptures and drawings; but our correspondent, who is likely to be well informed in the matter, assures us that ninety-five pictures were not disposed of at all, by which we presume that he means they were bought in. So far as this country is concerned, the whole affair is of little moment; the only pictures which we believe are likely to find their way hither, are those that will enrich the already magnificent collection of the Marquis of Hertford, and we heartily congratulate that nobleman upon the accessions to his gallery, acquired by his munificence on the present occasion. At the same time we feel deep regret, and we may add, shame, that a few hundreds could not be spared from the national treasury to make some additions to our National Gallery. A vote for this purpose might have well stood in the place of some lately given in the House of Commons, and this is not the first opportunity our rulers have passed by, during the present season, of adding to the intellectual wealth of the country; the economy thus practised is assuredly not the economy which wisdom teaches.

FOREIGN PREPARATIONS FOR THE EXHIBITION OF 1851.

If the Royal Commission have as yet taken no steps to communicate with the manufacturers of Germany, we presume to advise their doing so forthwith. We have found during our visits to the cities and towns of the Rhine, in Frankfort, and in the cities of Bavaria, a somewhat widely extended suspicion that our invitation to the nations of the world to contribute to our Exhibition, instead of being generous and self-sacrificing, has been dictated by selfish policy, and that foreign competitors are to be, in reality, victims. We are given to understand that we shall find the same feeling prevailing in Vienna, Dresden, Berlin, and other cities and manufacturing towns of northern Germany. We have obtained unequivocal proofs that such suspicions have been carefully fostered. Some of the leading public journals and several men in high offices have been counselling manufacturers to have "nothing to do with the Exhibition;" and a rumour has been circulated, with no inconsiderable effect, that it is the intention of the Commissioners in London not to give the names and addresses of manufacturers who exhibit, but merely to state that such and such articles are "made in Germany." This absurd idea is by no means limited to a few; it is widely spread; and means should be at once taken to dissipate it.

Causes of a more general and less personal nature are also in operation to keep back contributions. England is just now politically unpopular in Germany. Events, to which it is not our business to refer, have produced feelings anything but friendly in nearly all the German States. Moreover, comparative tranquillity throughout these States has in a degree restored confidence and augmented trade; and many of the principal manufacturers are too busy completing actual orders to desire speculation for a chance of commerce.

It has been our duty, throughout our Tour, to endeavour to remove such suspicions and allay such prejudices; but to do so effectually must be the business of an agent properly authorised; and again we respectfully urge upon the Royal Commission the necessity of clearly and distinctly explaining to the manufacturing interests of the Continent the precise terms upon which these contributions are asked for, and the probable advantages that will accrue to them; above all, it is important to satisfy them that entire dependence may be placed upon British honour, and that they will be guaranteed "fair play" in the competition, by the Prince Consort and many of the most eminent gentlemen of England; acting in combination with the authorities of the several European nations.

Some months ago we advocated the placing the principal ambassadors upon the list of the Commission: it will be regretted that this has not been done.

At all events, there is plenty of time to do

away with the impression that justice will not be administered impartially. If the Commission let matters take their course, England will see but little of the manufactures of Germany. If, on the contrary, confidence be restored and established, we shall see much that will interest, and something that will teach, from the several countries of central Europe.

Another difficulty in the way is that which arises from the resolution of the Commissioners not to affix prices to the articles sent; the Germans imagine this to be a boon to England and a great disadvantage to them; they seem to admit our superiority in manufacture, but contend that they can produce a variety of articles cheaper—and that in this cheapness consists their power; we believe them to be mistaken; certainly, in many instances where we have been enabled to compare prices, the Germans have no reason to boast. They are, however, possessed with the notion that to withhold *prices* at the Exhibition would be to sacrifice them, and in many cases, on this ground, decline to contribute. For instance, the pianoforte-makers of Stutgard (where there are very many) fancy they produce their works at half the cost of the English; but they are not aware that D'Almaine and Collard are manufacturing pianos "for the people" at a charge so low as we think must defy competition—when the charge for transfer to England is taken into account.

We write, at present, from experience comparatively limited: we should, however, express ourselves more guardedly, but that from all quarters our information confirms our own impressions; these impressions being derived from conversations with many experienced and liberal men, and with several heads of local commissions, in the various cities and towns of southern Germany.

There is another point upon which the Commissioners should be informed: the manufacturers of Germany do not appear to be at all aware of the time at which their contributions must be sent in to London, or as to what steps they are to take previously, in reference to the *space* they require; these matters should be fully explained to them. In short, an emissary duly qualified, and dignified by special appointment, should be at once sent throughout Europe on a *mission of explanation*, so to speak; he will find no difficulty whatever in ascertaining in every city and town who are the parties intending to contribute, or considering the expediency of contributing; and much service may be rendered by his personally communicating with each and all, which he may easily do.

It is, however, already clear to us that in Germany there has been very little advance—at least in the arts as applied to productions of industry. The German character is proverbially slow; in all things the people seem content to work as their fathers and grandfathers worked before them; and the shops generally exhibit little that is novel or striking to interest those who have formed estimates of what may be, from the energy and activity of England. Moreover, the ancient law which prevents more than a given number of persons of any trade from practising their callings in any city or town—insomuch that an artisan cannot become a master until some master following the same occupation has died or relinquished business—effectually precludes competition, and consequently improvement. New experiments are certainly troublesome, and may be hazardous; and the time is, we think, far distant when the manufacturers and artisans of Germany will effectually compete with those of our own country, either in design or in execution.

For example, in Nuremberg, the birth-place and "workshop" of Albert Durer, Peter Vischer, and Adam Kraft, whose immortal productions on wood, ivory, and iron, surround the people on all sides, these lessons seem to have been lost upon their descendants; and, with the exception of one who is worthy to be their successor, Carl Heideloff, no master-mind has been active in this city of old memories, for at least half a century.

Another point for comment, as operating greatly to the prejudice of manufactures in Germany, is the government monopoly, for so it must be considered, of certain important branches; the porcelain of Munich, whenever of good order, is excessively dear, yet competition is out of the question; the best artists are engaged, but the cost of all fine objects effectually removes them out of the reach of ordinary purchasers, and the whole of the porcelain in use throughout Bavaria is of the coarsest character and of the worst possible taste.

In our next, we shall, no doubt, be in a condition to report fully the results of our Tour; and probably to state, with something like precision, the nature and extent of the contributions that may be expected from Germany.

As we have intimated, in the course of the year, we shall prosecute similar inquiries in Belgium; and before the commencement of Spring, in France. It is likely that evil influences are here also at work; and it would be undoubtedly wise to ascertain how they may be rendered innocuous.

NUREMBERG, *Sept.* 10.

THE NEW SCOTTISH NATIONAL GALLERY.

THE disputes which have for so long time past existed with reference to the erection of this structure are now virtually at an end, the ceremony of laying the foundation-stone having been performed by His Royal Highness Prince Albert, on Aug. 30, in the presence of an immense multitude of spectators. Previously to the ceremony taking place, the Prince visited the Royal Institution to inspect the national pictures deposited there till the new building is ready for their reception. Here he was met by the officiating commissioners, the Lord Justice General, Alexander Maconochie, Esq., the Duke of Buccleuch, Sir George Clerk, M.P., Sir J. W. Gordon, President of the Scottish Academy, and Sir W. G. Craig, M.P. After passing some time in examining the pictures, his Royal Highness, accompanied by the aforesaid commissioners, proceeded to perform the more immediate object of his visit, the details of which it is not necessary we should enter upon. The ceremony passed off in a highly satisfactory manner.

The site selected for the edifice is most striking, and admirably adapted in all respects for a national building. We have before us at the present time an excellent lithographic print by Messrs. Johnston, of Edinburgh, from the design of Mr. Playfair, the architect of the New Gallery, which gives a very accurate and picturesque idea of the whole locality. The Gallery stands on what is called "The Mound;" behind it, though at some distance, is the Castle; to its left,-as the spectator fronts it, is the Free Church College, with its towers and pinnacles; and to the right, in a direct line, is the Royal Institution, the whole forming a group of a most interesting character. The design of Mr. Playfair is exceedingly simple as regards the exterior; it is a ground-floor building without any windows, receiving, it is presumed, the light from above, and it has a flight of steps surrounding the base. The centre part is elevated above the wings, and projects a little with a portico, supported by six columns of the Ionic order; the extremities of the wings, at right angles with the front, have also two porticoes; the flatness of the walls which form the wings is broken by pilasters harmonising with the columns of the porticoes, and their tops are surmounted by an open balustrade of stonework, which seems to be repeated along the sides of the elevated centre. Such appears to be as accurate a description of the exterior as we can ascertain from the reduced scale on which the edifice is drawn in Messrs. Johnston's print. It is evident the architect was desirous of keeping his work as much as possible in harmony with the Royal Institution, without copying any portion of the latter; and it seems equally evident to us that he has considered a picture gallery ought to be constructed, so that the pictures may be seen to the best advantage, instead of having it stand as a monument of architectural display. This is as it should be; we can only trust that when we are fortunate enough to possess a new National Gallery in London, we shall see it erected on principles as modest and judicious. The whole matter is one on which the friends of Art in the Scottish metropolis have reason to congratulate themselves; and we have no doubt that a new and vigorous impulse will be felt, in connection with the arts, by the move which has now been made to encourage and place them on a sure footing.

THE VERNON GALLERY.

THE BATTLE OF BORODINO.

G. Jones, R.A., Painter. Size of the Picture, J. B. Allen, Engraver. 7 ft. by 4 ft.

ONE of the most sanguinary engagements that occurred during the invasion of Russia by Napoleon, is represented in this large picture by Mr. Jones, which was exhibited at the Royal Academy in 1829.

The French army, about 120,000 men, advancing upon Moscow from Smolensk was met, on the 8th of September, 1812, by the Russian forces, of nearly equal numerical strength, under Koutousoff. Upon a position naturally strong, the latter had raised very formidable field-works: their right rested on a wood, which was covered by some detached entrenchments; a brook, occupying in its course a deep ravine, covered the front of the right wing and the centre of the position as far as the river of Borodino. From the village of this name the left extended down to another village protected by ravines and thickets in front. It is quite unnecessary for us to enter upon a detailed account of the battle, which appears to have terminated without any great advantage to either side. Upwards of 25,000 men of both armies were left dead on the field, and double this number were wounded. Eight French generals were slain, of whom Monbrun and Caulaincourt were men of distinguished reputation, while the Russians had to lament the death of the gallant Prince Baglation and of General Touczkoff.

There were few prisoners taken on either side, and some ten or twelve pieces of cannon exchanged owners. But though the victory, if such it could be called, was on the side of the French, who remained masters of the field, Napoleon's army had been so reduced in numbers, and there seemed so little prospect of his obtaining early reinforcements, that, like his great prototype, Hannibal, after the battle of Cannæ, he might well exclaim, "Another such victory and I am undone." The French leader evidently felt this when urged by his generals to bring forward, as the contest seemed for a long time doubtful, his reserve, composed of the regiments of the Young Guard. "And what becomes of my army," he exclaimed, "if these are beaten?" The fact was, Koutousoff had withdrawn his troops in such order, notwithstanding they were raw levies, of whom the majority had never been under fire before, and had conducted his retreat in such masterly order, that not a man remained behind, nor could a straggler be fetched in to give intelligence of the route he had taken. Hence Napoleon considered that a fresh attack might probably be made upon him in a day or two by the Russians with an accession of strength, against which it would be utterly impossible for him to cope with the whole of his army dispirited by ill success. Under these circumstances, he hastened on the day following the Battle of Borodino to put his troops in motion, and continue his advance upon Moscow, the "holy city" of the Muscovite, from the palace of which he hoped to dictate such terms to Alexander, as the Russian monarch must submit to. To what extent this object was effected is a matter of history with which few are unacquainted.

The particular part of the engagement shown in the picture is described in Count Segur's narrative, from which the painter has composed his sketch:—"Napoleon is watching the result of an attack made on the great redoubt of the Russians. A column of French infantry is ascending the eminence, supported by light cavalry on its left; and, on its right, cuirassiers are led by Caulaincourt, who forced the redoubt, but was slain in the struggle against the persevering courage of the Russians. Buonaparte was on foot, through indisposition; but this attack proving successful, he mounted and rode over the field of battle. On the left, Murat is advancing and encouraging the troops."

Mr. Jones has successfully grappled with a subject presenting many difficulties, the chief of which, perhaps, is the grouping together large masses of men over widely extended space, without any object or series of objects to form points of attraction to the spectator. In this picture even the principal figures in the foreground are comparatively small, so that the interest of the work depends upon the treatment of the whole, instead of being fixed to one especial passage. The painter has cleverly brought the fire and smoke of the Russian artillery to aid him in producing distance and pictorial effect, while Napoleon and his staff are brought forward in relief against the dark columns of the French troops. We do not think subjects such as these the best suited for the painter, but Mr. Jones has given much graphic character to that he has chosen.

G. JONES, R.A. PAINTER.

J.B. ALLEN, ENGRAVER.

THE BATTLE OF BORODINO.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
7 FEET BY 4 FT.

LONDON, PUBLISHED FOR THE PROPRIETORS.

PRINTED BY GAD & ANDERSON

D O Hill

THE artist whose portrait occupies our present page* has achieved a reputation in Scotland, the most flattering to a native of the soil, inasmuch as it is based upon the delineation of Scottish scenes. The landscapes of this painter are remarkable for their truthfulness of character—

"Scotia's hills and waterfalls,"

her rugged mountains, romantic glens, and spots hallowed by great names, have been transferred to his canvas with true poetic feeling; and, multiplied by the art of the engraver, have spread a knowledge of the beauties of his native land, giving a world-wide reputation to their attractions. His great work is "The Land of Burns," one of the most beautiful volumes which have emanated from the Scottish press; it is devoted to the delineation and description of every place rendered interesting by the dwelling of the poet or the allusions of his pen. It was the most extensive work of the kind ever entrusted to one native artist, and most worthily has Mr. Hill done his part, completing what was to him a labour of love, in a manner which does him much honour. This beautiful book originated entirely with himself, and was one of the most spirited and expensive speculations in Art-Literature which had been attempted by a Scottish publisher previously to that time. It gave, however, much celebrity to the house of Blackie who had so spiritedly undertaken it, and contributed not a little to the renown of both artist and publisher.

Mr. Hill's love for the scenes hallowed by the Poet continues unabated; and the Exhibition of the Scottish Academy last spring contained a large and noble Landscape of the "Valley of the Nith," with the poet's farm at Ellisland, which is consecrated as the scene of his labours as poet and farmer, in the midst of romantic scenery—scenery certainly not surpassed in pastoral beauty by the Valley of the South, and forming a fitting home for the fostering of the poetic genius of Scotia's greatest bard.

Mr. Hill's productions have been very varied, and evince the industry of many years. They have spread his name widely, and have been much sought after by collectors. His style is characterised by great breadth and purity; his colouring is sober and harmonious, never

"O'erstepping the modesty of nature,"

but always making the most of her grandeur or her simplicity, whether exhibited in the solitary mountain pass, or the quiet luxuriant valley. His works are his biography, as is the case with many other men of genius, self-consecrate to its development. He holds the official situation of Secretary to the Royal Scottish Academy, a situation which he has filled with much honour; and it is not too much to say that suavity of manner and absence of all affectation have made him as popular as a man, as his paintings have contributed to his fame as an artist. His quiet and unassuming residence on the Calton Hill is visited by the best men of the day with pleasure, and left by them with regret. As Mr. Hill has "but arrived at middle age," we may hope to see much more of his work; and that he may long live to enjoy the character he has so ably sustained hitherto.

In compiling our necessarily brief notes of living artists we are sometimes unable to avoid a paucity of incident in our remarks on their career. It is not every artist who has the varied adventure and romantic incident of travel which fell to the share of another Scottish artist, the venerable president of the Academy, the late Sir William Allan. Sketching abroad home-scenery, and painting it at home, do not give much of incident to the life of an artist; hence such biographies as those of Constable find few readers except among persons of a contemplative turn of mind, similar to the painter who

——"Holds a living power o'er that fine art,
That fixes thought in forms and hues, to lead
Minds less endowed to recognise the truth
Of beauty, mixed and lost in passing things."

The mere man of business may contemn the poetic fervour and quiet abstraction of the artist's life, but he enjoys a world the richer for being the more ethereal; his convictions run in the same train of thought which distinguished the lines of the old poet Quarles—

"When the spirits spend too fast,
They will shrink at every blast:
You that always are bestowing
Costly pains in life preparing,
Are but always overthrowing
Nature's work by over-caring."

It is in his studio that the artist lives in the fullest sense of the word; there he must be sought. From his emanations thence must he be judged; and taken by that standard, the estimable and the great that is within him must achieve his enduring reputation.

* The portrait is engraved from a drawing by J. Noel Paton, R.S.A., from a medallion executed by his sister.

OBITUARY.

SIR MARTIN ARCHER SHEE, P.R.A.

We briefly alluded in our last number to the death of the venerable President of the Royal Academy, and in the number for January, 1849, we commenced our present series of Portraits of British Artists with that of Sir Martin, accompanying it with a biographical sketch of his professional life. Referring our readers to the notice then given, there remains little to add thereto beyond a few remarks which may with greater propriety be made now than while their subject was living.

It is a rare circumstance for an artist to occupy for upwards of half a century so large a share of public patronage as did the late President. By his death the Academy has not only lost its head, but its oldest member. His first picture was exhibited in 1789, his last in 1845, when he was in his seventy-fifth year; and he was a Royal Academician exactly fifty years. Devoting his energies from the first to the practice of portrait-painting, under the auspices of Reynolds, he never during the long period of his career deviated from the path which he had marked out for himself; hence he acquired a position beyond that of any of his contemporaries, except Lawrence; nor was he far behind his predecessor in the Presidential chair in attracting the nobility and other distinguished characters to his studio; the ladies only excepted, for whom Lawrence's graceful pencil possessed a charm with which no other painter could vie with the least chance of success. A list of the great names who sat to Sir Martin would fill some columns of our pages. He never attempted any works of an ideal or fanciful nature, unless a few portraits of celebrated actors and actresses, in their favourite characters, may come under this denomination; these were chiefly executed during the earlier years of his practice.

We can scarcely attribute Sir Martin's success to his superior attainments as an artist, though he unquestionably possessed very considerable talent. His colouring is good, and there is a *style* in his pictures which bespeaks an accomplished and educated mind on the part of the painter; neither were they deficient in power and truth, as his portraits of the late Marquis Wellesley and of the Right Hon. Charles Wynn especially evidence. We remember, too, a portrait of a Jewish Rabbi, exhibited in 1837, as a work which would have done honour to any artist of any period,—bold, vigorous, yet delicately handled. There is great truth in the remarks of a writer who, some years since, said, when referring to the late President:—"The peculiar characteristic of his works is that they all exhibit the gentleman; there is none of the conceit of the mere mechanic conspicuous in them; the mysteries of the palette are not obtruded, and although they reach not that intense truth which is to be discovered in the ancient masters, they are fitting ornaments for the proudest palace or the most smiling boudoir."

Undoubtedly Sir Martin Shee owed his eminent position among his brother artists to his literary attainments and his courteous manners. With the exception of West, the President of the Royal Academy, since its institution, has always been a portrait-painter, for Reynolds must be regarded as such notwithstanding his productions in ideal Art; and although it cannot be admitted that the portrait-painter is necessarily a better informed and a more generally accomplished man than he who follows any other branch of Art, his more close and frequent intercourse with the world at large, perhaps qualifies him better for the duties he is called upon to fill, as the representative of his professional brethren, in the chief seat of honour. The President is *ex-officio* the medium of communication between the monarch, the court, and his brother artists; it is therefore essential he should be not only an eminent artist, but a person of erudition, able to advocate the cause of Art, either with his pen, or by word of mouth, with credit to himself and with advantage to the profession. Sir Martin was well qualified for either task; he was an eloquent speaker both at the annual dinners of the Academy and in the lecture-room of the students, while his published writings on subjects connected with, or foreign to, his profession, entitle him to no mean place among the poetical writers of his day. Thus he might fairly lay claim to the triple honours of the painter, the scholar, and the gentleman.

The loss of Sir Martin Shee will not be felt so severely now as it would have been a few years since. As we have previously remarked, he had discontinued painting for a considerable period, and he had also retired from the active duties of the President's office, though he continued his advice and occasional assistance on Academical matters till within a very short period of his death.

Drawn by W. Harvey. Engraved by G. and E. Dalziel.

THE LION HUNT.

"Ye streams of Gambia! and thou sacred shade
Where, in my youth's fresh dawn, I joyful stray'd,
Oft have I found amid your caverns dim
The howling tiger and the lion grim
In vain they gloried in their headlong force,
My javelin pierced them in their raging course."

DAY. *The Dying Negro.*

Drawn by T. K. Fairless. Engraved by Mason Jackson.

LAVINIA'S COTTAGE.

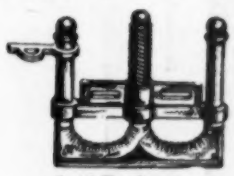
"She, with her widowed mother, feeble, old,
And poor, lived in a cottage, far retired,
Among the windings of a woody vale."

THOMSON.

THE ILLUSTRATED ENGLISH DICTIONARY.*

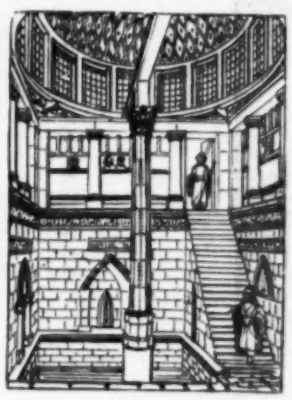
THIS is, as we have frequently before had cause to remark, the age of illustrated literature. The artist and draughtsman are invoked to assist the child in comprehending its horn-book, the traveller in representing the scenery he visits and describes, and the man of science to a thorough understanding of the anatomy and construction of the world and all things that are therein. With such aids as are thus supplied, added to the comparative cheapness at which a large class of valuable publications is produced, there is little excuse left to the ignorant who neglect the means of instruction so abundantly and effectually offered. If the increase of knowledge kept pace with the making of books whereby that knowledge is to be acquired, and with the various methods which are constantly brought to bear on the mind of the whole community, without exception, to draw forth its powers and resources, we should be the best-informed, if not the wisest, people that ever tenanted this earth.

Two years ago, when the first volume of Dr.



Scotch Thumbscrew.

Ogilvie's dictionary was published, we noticed it at some length, giving at the same time some specimens of the illustrations which accompanied it. The second volume, which completes the work,



Nilometer.

has recently been issued, and inasmuch as, from the great increase in the number of our subscribers during this intervening period, there are many who have not seen the previous notice, and are conse-

Pericarp.

quently unacquainted with this well-arranged and comprehensive dictionary, the appearance of the second portion may not be thought an unsuitable opportunity for introducing the publication to them,

* The Imperial Dictionary. Edited by John Ogilvie, LL.D. Published by Blackie & Son, London and Glasgow.

even at the risk of repeating what we have before said with reference to it.

The entire work consists of two large octavo volumes, each containing upwards of twelve hun-

Sibyl of Delphi.

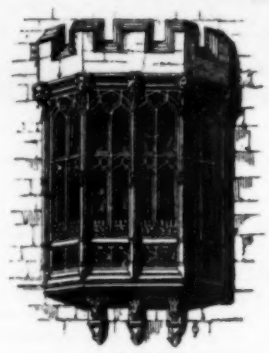
dred pages, and of one thousand engravings on wood, whereof those here introduced are specimens. These will serve to convey an idea of the manner in which the artistic portion of the Dictionary is

Patera.

executed, and the means thus adopted to convey to the understanding, through the medium of the eye, what scarcely any written description would accomplish. The text embodies many thousand words which the progress of science and other cir-

Proa of Satawal.

cumstances have of late years brought into use, and which do not appear in any other lexicographical publication. These words are defined at considerable length in all their various significations, and the derivation of each is also given. Webster's well-known dictionary has formed the basis on which the present work has been compiled, but it is far more comprehensive than his, inasmuch as it con-



Oriel Window.

tains more than fifteen thousand words and terms than are to be found in the book of the American writer. Dr. Ogilvie, in his introduction, says that "Webster spent thirty years of labour upon his dictionary; of these no fewer than ten were devoted to the etymological department alone, which for accuracy and completeness is unequalled. In tracing the origin of English words, he cites from more than twenty different languages which he studied attentively. Indeed, he is the only lexicographer

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who has adduced the Eastern as well as the European languages in the illustration of the English, and by this means he has thrown much light on

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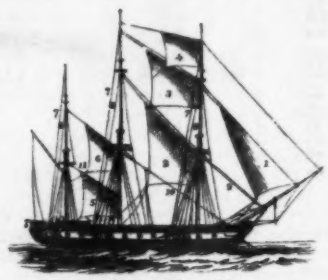
the origin and primary signification of many words, and on the affinities between the English and many other languages."

Now, when it is remembered that Webster added at least twelve thousand words to Todd's edition of Johnson, and that Dr. Ogilvie has added,



Stays and Staysails.

in his work, upwards of fifteen thousand to those of Webster, the value of the Imperial Dictionary will be sufficiently obvious. Yet, after all, it is the quality, as much as the quantity, by which it must be judged; and this, we have no hesitation in saying, is perfectly satisfactory. It is a book

Lich-gate.

which should have a place in every school-room, reading-room, and library wherever the English language is used. Among the numerous useful and instructive works which have issued from the publishing house of Messrs. Blackie and Son, we recollect none of greater intrinsic worth than this.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

CHEMISTY OF POTTERY.—EARTHENWARE.

THE pottery of different ages and countries presents many striking individual peculiarities, all of them depending principally upon the chemical and physical variations in the clays and earths, of which the earthenware, stoneware, and porcelain, has been composed. The precise nature, as far as chemical character is concerned, of several of the clays, and some information respecting their physical condition, was given in the former article. (*Art-Journal*, No. 146, page 237.) We have now to examine the chemical constitution of each variety of pottery. Previously, however, to this it appears important that some classification should be attempted.

The earliest specimens of fictile manufacture, are simply the kneaded clay, moulded by the hand into the required form, perhaps roughly ornamented in the process, and dried by exposure to the sun. Man, probably, by employing these sun-baked utensils for culinary purposes, soon became acquainted with the changes which were produced upon clays, by the action of fire, and hence we have, from a very early period in the history of humanity, examples of earthenware of baked clay. The most interesting illustrations of this, are given to us by the researches of Mr. Layard at Nimroud, and of Mr. Loftus on the Persian frontier; (See *Art-Journal*, No. 146.) To China belongs the origin of porcelain—the earliest European imitation being made in France, as late as 1695—the manufacture of real porcelain, however, being discovered by a German, Bötticher, some time between 1703, and 1709, upon which the manufactory at Meissen was established, in which the discoverer died in 1719. These two great divisions of the Keramic manufacture admit of several subdivisions.

Earthenware.—This includes, 1st., the antique vessels of the Etruscans and other people; the ordinary red brick ware, glazed or porous, such as is found in flower-pots, water-pitchers, bricks, and some architectural ornaments. 2nd, The common white earthenware, which has a finely granulated body, sometimes of a cream colour or yellow, but often white. 3rd, The fine earthenware of France (Fayence) which is a white, hard, and sonorous mass.

Stoneware, is an earthenware which is deprived of its porosity, not by any intermixture of a glaze, but by the intensity of the heat to which it is exposed in the kiln producing the first stage of fusion. There are several kinds of stoneware to which a separate article will be devoted.

Porcelain differs from stoneware, in having a flux mixed with the clay, so that a semi-vitrification results in the process of firing; under this head is included the *Tender Porcelain* of France, iron-stone china, and the English, and the true porcelain.

Common earthenware is distinguished by its complete opacity; and, from its containing undecomposed carbonate of lime in the burnt mass, it is often, in the unglazed state, found to effervesce with acids. Articles of this kind may be regarded as composed of Potters' and Plastic clay, clayey marl, and siliceous sand or quartz.

Of this class are the Italian (Lucca della Robbia), the Majolica, Moorish Spanish, as seen in the tiles of the Alhambra, and the ornamental parts of many Saracenic palaces and temples, the Delft, much Persian, Javanese, and other oriental varieties of pottery. All the earlier specimens of Staffordshire, commencing with the butter-pots, down to the time when Josiah Wedgwood so materially improved the productions of this important district; plates, dishes, and all the ordinary utensils for every day life, are varieties of earthenware, porcelain being reserved for especial services, and for the uses of the wealthy. Chimney-pots, drain-pipes, tiles, &c., are usually made of earthenware.

All the earlier productions of the Keramic art were of this kind, and fine and coarse varieties are found among the ancient vases. The lachrymal and cinereal urns and the amphoræ are usually of the coarse variety. The body of these is generally of a light colour, although from an admixture of carbon it is sometimes black, and not unfrequently they are lined with a cement composed of quartz, and some calcareous matter, for the double purpose of diminishing the amount of contraction in the process of firing, and of preventing that porosity of the vessel which would otherwise exist.

The superior earthenware of the ancients, as the vases of the Etruscans, and the best specimens of Roman pottery, are of a fine and dense body which is always coloured. Some of these vases are black, others of a dirty red or brown, and others (*terra sigillata*) of a very bright red. The analysis of the Etruscan vases gives for their composition—

Silica	. .	from 60 to 70 per cent.
Alumina	. . .	„ 12 to 16 „
Lime	. .	„ 2 to 4 „
Magnesia	. . .	„ 2 to 3 „
Iron and Manganese		„ 7 to 8 „

Those vessels which are coloured throughout contain from 1½ to 4 per cent of carbon, evidently an artificial mixture. The vessels prepared from the *terra sigillata* contain often as much as from 12 to 15 per cent of oxide of iron. It would not appear that either the iron or the manganese were artificially introduced, they were without doubt naturally in the clays employed. The glaze on the red vessels is composed of 64 parts of silica, 11 of oxide of iron, and 20 of soda. The white castings which form the ornaments on some of the antique vessels are a pure white clay, not at all unlike in composition the Cornish clay, containing no lime or magnesia. These facts show that in chemical composition but little difference exists between the ancient and modern specimens of earthenware.

The Italian ware was, as its name indicates, the production of Lucca della Robbia, of Florence, a goldsmith and statuary, who flourished in the fourteenth century. His *terra cotta invetriate*, or glazed earthenware, was manufactured in white, brown, blue, green, or yellow colours, and beside being employed for numerous articles for domestic purposes, specimens of which are still found in the hands of collectors,—figures of saints, busts, &c., were formed of this ware, and also numerous architectural ornaments. These were of exceeding good workmanship, exhibiting great skill in the designer; they were long employed in Italy, and many fine specimens of the Della Robbia ware are yet to be found in the Florentine churches.

Castel Franco in 1510 manufactured at Faenza a ware similar to the Italian *Majolica*, named Faience by the French. This earthenware was of high excellence, and artists of first-rate ability were employed to paint the designs. It was the circumstance of his being employed to paint a piece of this ware which led Bernard de Palissy to make those improvements which have rendered pottery so celebrated. Of humble origin, a draughtsman, a land-surveyor, and an artist, he struggled to obtain a degree of excellence which he saw within the reach of care and industry, and persevering through difficulties of no common character, he achieved the end he aimed at. Numerous stories have been circulated to exalt to the highest the perseverance of this extraordinary man. He is said to have sold his clothes and burnt his chairs, tables, and the floor of his house, to feed his furnaces. That he may have sacrificed all the comforts of life for a season, and reduced himself to beggary, entailing much misery upon his family, is no doubt true; but in a country where wood could be procured with little labour, it is not likely that Palissy had recourse to the destructive means which form a point in the popular story of his life.

The earliest examples of Staffordshire earthenware are the butter-pots, of a very irregular shape and a coarse ware. In the Museum of Practical Geology are some good examples of these, and also of a curious earthenware candlestick, a bear drinking-cup, jugs, and other articles manufactured between the years 1500 and 1550, and many of the productions of Thomas Toft and others, showing the manufacture of the seventeenth century. When William III. came over from Holland, two brothers Elers appear to have followed, and in 1690 they had manufactories at Dimsdale and Bradwell, near Burslem. These foreigners were the first to discover the peculiar clay of this neighbourhood, which is still worked for the *Mocha dip* in Bradwell Wood, near Chatterley. With this clay they manufactured a ware that was a very close imitation of the unglazed red porcelain of the East. Shaw informs us that "their extreme precautions to keep their processes secret, and jealousy lest they might happen to be witnessed accidentally by any purchaser of their wares—making them at Bradwell, and conveying them over the fields to Dimsdale, to be there sold; being only two fields distant from the turnpike road; and having some mode of communication (believed to be earthenware pipes like those for water laid in the ground) between the two contiguous farm-houses, to intimate the approach of persons supposed to be intruders, caused them to experience considerable and constant annoyance. In vain did they adopt measures for self-protection in regard to their manipulations, by employing an idiot to turn the thrower's wheel, and the most ignorant and stupid workmen to perform the laborious operations; by locking up these persons while at work, and strictly examining each prior to quitting the manufactory at night; all their most important processes were developed and publicly stated for general benefit. Mortified at the failure of all their precautions, disgusted with the prying inquisitiveness of their Burslem neighbours, and fully aware that they were too far distant from the principal markets for their productions, about 1710 they discontinued their Staffordshire manufactory."

It is affirmed on apparently good authority, that the brothers Elers after this joined some parties connected with the Chelsea Pottery.

To a Mr. Astbury is said to be due, in 1720, the introduction of powdered flint, as a glaze mixed with pipe-clay in water at first, and ultimately the use of it in the body of the ware.

A strange story is, however, handed down to us. It is said by attiring himself in suitable clothes and assuming a complete idiotcy of countenance, Mr. Astbury succeeded in procuring employment from the Messrs. Elers. That although it was attempted to drive him away by cuffs, kicks, and varied unkind treatment from masters and idiotic workmen, he submitted to all with ludicrous grimace. This character he maintained for nearly two years; and without being discovered during that period, he registered all the processes he saw—made models of every implement needed, and in this disgraceful manner acquired all the information necessary. Another story is that he learned the use of flint, from seeing an ostler calcine some and reduce it to powder for the purpose of removing a film from his horse's eye. It does not appear that either the first or last of these widely circulated tales can be true. Mr. Astbury is stated to have been a man of much modesty, a man of observation, and much integrity of purpose. The whole tale is inconsistent with such a character, and we cannot believe, if a man had so far forgotten himself in his desire to rob another man of that which fairly belonged to him, that he would have forgotten himself still so much further as to have acknowledged the miserable cheat. The following list is given, from the authority before mentioned, as representing the order in which different materials have been introduced into the composition of Pottery in Staffordshire:—

1. Thomas Toft, aluminous shale or fire-brick clay.
2. William Sams, manganese and galena powdered.
3. John Palmer and William Adams, common salt and litharge.
4. Elers brothers, red clay, marle and ochre.
5. Josiah Troyford, pipe-clay.
6. Thomas Astbury, flint.
7. Ralph Shaw, basaltes,
8. Aaron Wedgwood, red lead.
9. William Littler, calcined bone-earth.
10. Enoch Booth, white lead.
11. Mrs. Warburton, soda.
12. Ralph Daniell, calcined gypsum.
13. Josiah Wedgwood, barytes.
14. John Cookworthy, decomposed white granite (*China clay and Cornish stone*).

In examining the history of inventions it is curious to observe the constant tendency which prevails to refer everything to accident, and thus to rob inventors of the merit of industry, observation, or experiment. This is not merely the case with the various improvements in the Fictile Arts, but it applies equally to every application of science. According to traditionary evidence, the discovery of glass by the Chaldeans, of a mode of ascertaining the specific gravity of bodies by Archimedes, the law of gravitation by Newton, of the improvements in the steam-engine by Watt, the invention of the safety-lamp by Davy, and a thousand and one other equally important applications between the periods of these widely separated and world-important discoveries, are all due to purely accidental circumstances; whereas we have evidence to show that they were the result of the most industrious investigations.

The use of salt for glazing, evidently the result also of gradual experience, is in this way attributed to the following circumstance:—At Mr. Joseph Yates', Stanley, near Bagnall, the servant was preparing in an earthen vessel, a salt ley for curing pork, and during her temporary absence the liquid boiled over, and the sides of the pot were quickly red hot from the intense heat; yet when cold, were covered with an excellent glaze. The fact was detailed to Mr. Palmer, of Bagnall, who told other potters, and thus introduced it into general use. In opposition to this view, it is only necessary to state that salt glaze, and a glaze made with the ashes of marine plants, yielding abundance of kelp, was in use in Holland long previously to its introduction into this country. We must now proceed with our examination of the varieties of earthenware most deserving attention. The Queen's ware of Wedgwood, and cream-coloured bodies, is composed of Cornish china-clay with a large admixture of *blue clay*, *black clay*, *brown clay*, and *cracking clay*, (most of which are found interstratified with the carboniferous formations of this country,) and calcined flints. In the blue ware, and such as is printed with fancy patterns, there is an addition of a tolerably large quantity of the decomposed granites. In a work already quoted, containing much really valuable information, by Simeon Shaw, but unfortunately of little value from the strange want of arrangement, and the overloading of its facts with illogical theoretical views and inconsistent hypotheses, we have the following given as a specimen of the Staffordshire mode of proportioning their ingredients:—

6 Barrowsful of brick clay.
4 Do. of blue clay.
2 Do. of cracking clay.
8 of the above in slip, *i. e.*, ground up into mud with water.
4 Cornwall clay.
7 Flint.
1½ Cornwall stone.

"Now," continues Mr. Shaw, "as the clay slip may be 27, flint 32, and stone 33 ounces per pint, and this may not be known, or corrected by the slip-maker—need there be any surprise, that from directions thus indefinite, considerable losses have frequently been experienced, although every care has been taken in the manipulation, to cause close integration, toughness, and expulsion of air bubbles, by often wedging and slapping the clay." It should be remarked, that the numbers in this paragraph have reference to the weight of the solid materials named, in a pint measure when the water is evaporated. The preparation of the clay is confined to two operations. It is first mixed with a quantity of water, and in this state permitted to remain for some time, being occasionally turned over and stirred up that the action, whatever it may be, may be uniform. The importance of having good water for this operation has been long admitted, and until lately the Potteries were supplied with very inferior water. Measures have however been recently taken to secure a better supply and a superior quality; water-works with a Cornish pumping-engine have been erected at Leek, and the advantages are found to be so great, and the demand for water supply is increasing so very rapidly, that it is in contemplation to erect another engine and greatly enlarge the works. After this the clay is submitted to the operation of *blunging*, or is beaten up into lumps, and worked over several times with a knife or wire in order to detect and remove knots, stones, &c.

The finest cream-coloured printed ware is said to be composed of—

Dorset clay	135 parts
China clay (Cornish)	19 „
Decomposed granite	7 „
Flint	52 „

The fine grey marl found between the coal strata of Staffordshire is used for manufacturing a drab-coloured ware, and sometimes a little oxide of nickel is added to give a greenish tint to the drab ware.

The ferruginous clay of the coal formations which, owing to the peroxidation of the iron it contains, becomes in the fire of a fine brown colour, is used for brown or chocolate bodies. Sometimes, however, umber or bole is added to increase the depth of colour.

The black tea-pots and cream-jugs, technically called *Egyptian black*, are composed of—

Red clay	45
Dorset clay	36
Manganese	13
Protoxide of iron	12

The common white earthenware is composed of alumina, silica and lime. Moderately fine qualities of clay being selected, the bluer bodies, rendered so famous by the cameos and medallions of Wedgwood, are produced by adding to the ware a portion of oxide of cobalt, the ware being, however, in this instance, of a superior kind, and subjected to a more intense heat, so as to produce a partial vitrification; this is, however, rather a stone than earthenware.

Whatever may be the kind of earthenware, or the character of the materials, the mixture is in all cases subjected to much the same treatment. The flints are calcined in kilns, constructed in the same manner as the ordinary lime-kilns, and the red-hot stones, as they leave the furnace, are thrown into water; by which process the stone is disintegrated and reduced more readily to powder than it could otherwise be. The Cornish china-stone is also submitted to a process of calcination.

Since the price of the Cornish china-clay is such that it cannot be employed alone in the fabrication of common earthenware, it is mixed with the clays found in the coal districts, as we have already stated. In the first instance the masses of clay are crushed together, and by means of very simply constructed machines mixed up with water until a fine aluminous mud is obtained. The flint being treated in the same manner, both are mixed, having been passed first separately through sieves, and after mixture, to ensure perfect uniformity throughout the mass, it is repeatedly sieved. The mud thus formed is called *slip*, but it is much too liquid, and must be brought to a proper consistence. It is poured into *Slip-kilns*—long brick-work troughs, and evaporated by boiling. During this operation, the ebullition being very briskly maintained, a dirty scum rises to the surface, which is scooped off, and eventually a clean and uniform mass is obtained. Before, however, it passes to the hands of the moulder, it is usual to put it through kneading machines or *pug-mills*. These consist of a perpendicular shaft carrying horizontal arms at right angles, to which are fixed three sharp blades, the whole moving within a cylinder into which the clay is thrown. It sinks in the cylinder, and in its descent is, of course, exposed to the operation of the horizontal arms and vertical blades. The clay is eventually forced out at the bottom of the mill fit for the purposes of the potter.

The manipulatory details of the processes of forming the clay into vessels, whether by the hands of the potter, aided by that ancient machine—the potter's wheel, or by machinery, as is now the case in many manufactories, or by moulding, it is not our purpose to deal with in these articles, desiring to confine attention entirely to the chemistry of the process.

It must be remembered that in the process of *firing* (baking) earthenware, much less heat is employed than in the case of porcelain. All earthenware would at a high temperature swell, melt, and form a dark glass, therefore often a *first fire* is given to the body, which is not so intense as the second fire by which the glaze is burnt in. To avoid expense, however, the glaze is sometimes applied by dipping or casting before firing, and thus one process made to produce the effect desired.

It will be of course understood that earthenware and porcelain in *biscuit*, or after the first firing, is a porous body, and consequently unfitted for most of the purposes to which earthenware is adopted. It is therefore necessary to apply some coating or varnish which shall obviate this defect. This end is gained by the formation of a vitreous film over the surface of the earthenware.

The ordinary potter's glaze is prepared from litharge, galena, or white lead. The two following receipts will fairly represent the chemical composition of this variety of glaze:—

Decomposed granite	23 parts
Flint	13 „
Cullet, or broken earthenware	17 „
White lead	48 „

Or,

Decomposed granite	25 parts
Carbonate of lime	3 „
Flint	10 „
Litharge	46 „
Borax	16 „

The glazes are usually bought by the potter ready prepared; the ingredients are all ground together in glaze mills, and used sometimes in a liquid state, and sometimes in dry powder.

When a liquid glaze is employed, the earthenware has been already *fired*, and is in a state of biscuit; this is called *dipping*. *Coating* is a process of painting the thick pasty glaze over the article, and sometimes the dry glaze in powder is sprinkled over the moist ware, but this is a very dangerous operation; the lead producing most disastrous affections on the workmen.

Lead glazes are not now so much used as formerly; alkaline or fritted glazes being more generally employed. These are formed of native felspar, or Cornish stone, combined with some alkali to cause the components to flow together at lower temperatures than they would otherwise do.

The glaze-kiln is usually smaller than that which is appropriated to the biscuit only, and in these the heat has to be very nicely regulated. The temperature of these kilns is ascertained by a very simple and ingenious device. The *glazer* is provided with a stock of *ball-watches*; these are balls of red clay, coated with a very fusible enamel. This enamel is so rich, and the clay upon which it is spread, being carefully selected for this especial purpose, is so fine grained and compact, that even when exposed for three hours to the brightest flame it does not lose its lustre. The colour of the clay alone changes, whereby the workman is enabled to judge of the degree of heat within the kiln. The balls are at first of a pale red, and they become brown with the increase of temperature. These pyrometric balls when of a slightly dark red colour, indicate a degree of heat for baking the hard glaze of pipe-clay ware; if dark brown, that for ironstone ware; and when they become almost black, the degree of heat is indicated suited to the formation of a glaze upon porcelain.

The baking of enamel, or glazing, is commenced at a low temperature, and the heat is progressively increased until it reaches the melting point of the glaze; after which it is steadily maintained with great care, since, any diminution of the temperature at this point, would lead to serious defects in the ware. The firing is generally continued for about fourteen hours, and then gradually lowered by slight additions of fuel, after which the kiln is allowed six or eight hours to cool.

Printing on earthenware is a process of much interest. A printing-ink composed of the desired colour, cobalt blue, manganese black, chromium green, or any other that will stand the action of the furnace, is mixed with linseed-oil varnish, and the copper-plate impression is printed with this ink upon the paper in the

DRAWN BY F. ROPPE.

ENGRAVED BY R.A. ARTLETT.

THE DANCING GIRL REPOSING.

FROM THE STATUE BY W. CALDER MARSHALL, A.R.A.

LONDON. PUBLISHED FOR THE PROPRIETORS.

usual manner. This copper-plate print is made to adhere with the printed surface towards the earthenware, and the article to which it is applied, is then dipped into water. By this the paper and the adhesive matter is softened, and can be brushed away, while the coloured varnish, which is not affected by water, remains as a picture upon the biscuit, and the varnish being destroyed by heat, or *hardening*, it is glazed and the design burnt in. In the chemistry of the colours used in the arts and manufactures, we have already described the peculiarities of those employed by the potter.

Efforts are being made by some of our most influential and intelligent potters to introduce an earthenware of finer body than that which has been usually sent into the market. It is found, we understand, that a ware can now be made of the china-clay only, as cheap as one into which the common dark-coloured clays enter as an important part of the composition. By this a very uniformly white and beautiful body is produced, and we may expect shortly to see specimens of earthenware rivalling in beauty the superior porcelains. To achieve this object the greatest care is necessary in working and in preparing the clay, since from many apparently trifling causes very serious deterioration of the physical characters of this material ensues.

We have been informed by a gentleman, connected with the extensive clay-works on the property of the Earl of Morley on Dartmoor, in corroboration of remarks which we made in a former paper, that the clays are much affected by the changing circumstances of the seasons;—that unless the quality of the water employed, and the condition of the atmosphere is attended to during the washing season, the character of the clays is not uniform. It appears also to be materially influenced by an uncertain, or irregular mode of drying; and we are informed that clay dried in the spring is very decidedly different from a clay dried in the summer.

From the extreme care with which the Chinese potter hoards his clay, we can understand that some peculiar physical change is induced under circumstances, which the European manufacturer but ill understands, but to which it is most important attention should be turned.

The necessity of this has been fully felt by the proprietors of the Dartmoor Clay Works.

The bed of disentegrated granite now open in this district, is equal to a produce of 80,000,000 tons of clay; about nineteen miles of water-course have been made to secure to the works a never-failing supply of water for washing and working the machinery employed. A deep ditch surrounds the Clay Works, to prevent land-floods from depositing over the beds of clay any of the earthy matters they bring down from the hills; and every other precaution has been taken to secure uniformity in the raw material, now becoming so important to the potter.

Another peculiar and interesting feature in these Works, is the construction of a railroad from them, to join the South Devon line—so that by one continued iron-road the clay is forwarded from Dartmoor to Stoke-upon-Trent. This is one,—and by no means an unimportant one,—of the great advantages derived by a manufacturing people from the facilities of communication afforded by the railway. Clay is put on a waggon in Dartmoor, and without being disturbed, except by the very unfortunate break of gauge at Gloucester, is safely landed in the manufactory of the potter in Staffordshire. The same waggon is laden with his earthenware and sent back on the same line either to supply the wants of towns remote from the manufacturing centre, or, as we learn is the case, for export to a South American market.

Thus new sources of Industry are opened up, and with the spirit of the present age, fresh fountains of wealth developed. It is, however, most important that the manufacturer should avail himself of the additional aid which science can afford him, and that a co-operation of the manufacturer's skill and the experimentalist's suggestions should be made under a well-regulated judgment, and well-trained habits of observation.

ROBERT HUNT.

THE DANCING GIRL REPOSING.

FROM THE STATUE BY W. C. MARSHALL, A.R.A.

MR. MARSHALL'S statue was executed in marble for the Art-Union of London, and exhibited at the Royal Academy in 1848. The committee of the Art-Union had it reproduced in statuary porcelain, and copies of it were issued, in this material, as prizes to their subscribers. Even on the reduced scale in which it thus appears, the beauty of the design is sufficiently obvious.

The subject is by no means new in sculpture; Canova's exquisite figure is well known, and we can scarcely pay Mr. Marshall's a higher compliment than to give it as our opinion that she is quite worthy to stand by the side of her elder sister. It would be idle, however, to institute a comparison between the two, they differ so entirely in conception; while each contains beauties which are lacking in the other, only because they would not, if introduced, be consistent with the idea that each sculptor, respectively, has intended to convey in his work. Thus, in Chantrey's figure, is that undecided posture which may indicate the weariness of past exertion and excitement, or a preparation for recommencing her graceful and expressive movements in the dance; in Mr. Marshall's there is nothing left for conjecture; the sense of "repose" is apparent in the general attitude, and in the disposition of the limbs and the drapery, the latter being so arranged as entirely to preclude the idea of motion, in its present state.

The adoption of the semi-nude is well calculated to display the artist's skill in the modelling of the human figure, and in the arrangement of drapery, at all times a difficult task for the sculptor to do effectively. Mr. Marshall has shown very great taste and artistic knowledge in both departments of his work; the upper part is beautifully modelled, and the light garment is disposed in folds highly ornamental in character, while they do not conceal enough of the form to detract from the idea of perfect freedom when set more at liberty. The statue, as a whole, is one of great originality of conception, elegantly carried out.

VISITS
TO THE MANUFACTURING DISTRICTS.

SHEFFIELD.

IN bygone days, when letters were directed to "Sheffield, near Rotheram," the latter was the most important town of the two, and its now mighty neighbour, an industrious but unobtrusive village, its inhabitants quietly plying their hammers in the beautiful valleys of the Sheaf and the Don. The visitor to the smoke-crowned town in the present century cannot without much mental reflection realise the picturesque old town in his mind's eye, as it must have appeared when the great Earls of Shrewsbury were the lords of the district, and the park of the Talbots crowned the hills, and overlooked the busy inhabitants, who rented their houses and their workshops of the liege, round whose Castle in the plain beneath they had clustered their humble dwellings, looking up to their liege lords for due protection in return for feudal homage. From a very early period their ability as manufacturers had been conspicuous; and the readers of Chaucer's immortal Canterbury Tales will remember the description of one article forming the equipment of the miller, on his journey to the shrine of the martyred Becket—

"A Sheffield whittle bare he in his hose."

The fashion of carrying knives in the hose is now confined to the highlanders in our own kingdom, but appears to have been more common when Chaucer wrote. At this time Sheffield was in the possession of the Furnival family, whose house in London still gives name to Furnival's Inn; and from them it came by marriage into the Nevil and Talbot families in the early part of the fifteenth century. During all this time the working men of Sheffield laboured on in feudal dependence; they rented their mills of their titled lords, and were so completely under the influence of their rule that their labour and capital were completely regulated by the power of their courts leet. It is almost impossible now to repress the smile of incredulity at the bare mention of the absurd regulations which crippled the free course of mechanical ingenuity in the "old time before us." The wonder to the modern reader is simply this—how with such absurd restriction our commerce and manufactures ever survived.

With these shackles upon each workman it was not likely that Sheffield should increase in prosperity or size. It remained still a small and a poor village in despite of the hard labour of its inhabitants. Of the population just enumerated one-third were returned as "not able to live without the charity of their neighbours: these are all begging poor," and among the 260 householders; for to that small number was the town restricted: "those of the best sort," are calculated at the small number of 100, and these were "but poor artificers;" the rest, "though they beg not, are not able to abide the storm of one fortnight's sickness, but would be thereby driven to beggary." The rest of the inhabitants which comprised the living population of the little town were their work people, servants, &c., "the greatest part of which are such as live on small wages, and are constrained to work sore to provide them necessaries."

From the grave of feudalism uprose like a phœnix the living spirit of commercial industry, spreading its untrammelled wings afar over its own and other lands, and asserting its claims to universal welcome. The narrow-sighted policy which had cramped its energies in the middle ages, and prostrated its power beneath the incubus of lordly sovereignty, was abolished by the onward progress of knowledge; and after much peril and slaughter had achieved a liberty for itself in the wars of the Jacqueria in the Low Countries; and the splendid Hotels-de-Ville of the Burgher overtopped in importance the gloomy Castle of the Lord. The Continental persecutions for faith did Sheffield good service, as it did many another English town. In 1570, a number of artisans from the Netherlands having quitted their homes to avoid the cruelty of the Duke of Alva, the emissary of the proud and relentless court of Spain, left their native land and emigrated to the more peaceful shores of England, certain that the hatred at that time felt by our own rulers toward Spain, and the enlarged policy of the reigning monarch, Elizabeth, would be their guarantee for a quiet home in the country she governed, where they might be allowed to practise their peaceful arts in befitting quietude, and find a resting-place from persecution. They were cordially received by the Queen, who was fully aware of the importance of fostering the useful arts; and by the advice of her chamberlain, the Earl of Shrewsbury, they were spread over various parts of the kingdom, the practisers of one particular occupation being settled together in one place. By this means manufactures of a peculiar kind increased and gave celebrity to certain localities, and greatly tended to raise the trade and wealth of England, insomuch that yearly it became less necessary to apply to foreign manufacturers for their produce, and ultimately enabled us to supply the markets of the whole world. Of the emigrants, whose visit we have just recorded, all, or the greater part, were workers in iron; and the Earl of Shrewsbury, with deep-laid policy, besought the Queen's permission that he might take them under his own protection, and give them a residence in his own Yorkshire estates; and permission having been granted him to do so, from this period may be dated the first material improvement in Sheffield cutlery.

In the twenty-first year of the reign of King James I., the cutlers were incorporated; and to prevent fraudulent traders from practising to their detriment, they had the privilege of allowing such as they thought proper, the use of certain marks on their wares as they chose to assign them. Some of the oldest of these marks were of considerable value to their owners; as in many countries they were taken as an unquestionable warranty of the excellence of the articles impressed therewith. The cutlery of Sheffield is known all over the world, and it is not a little curious in going over the manufactories of the town to see knives and other articles fabricated there for the use of far-distant lands, so peculiar in their form, and so peculiarly adapted to uses with which we are not at all familiar, that the traveller in Russia or South America might readily be excused for bringing over some "peculiar" article of native use as "a curiosity" to his friends at home, which had originally been made at "the metropolis of steel"—Sheffield!

During the seventeenth century the gradual increase of prosperity was fully visible in the size and appearance of the town; it was still, however, a small place, and the views extant published at this

period, show that the picturesque character of the town still remained; its houses clustering round the church on the hill side, and descending toward the Sheaf Bridge below, the beautiful amphitheatre of hills surrounding the town unobscured by the volumes of smoke which now envelope them.

Antiquaries are disposed to date the iron trade of Sheffield very far back. Hunter says—"The discovery of many beds of *scoriæ*, in various parts of the parish of Sheffield, and of several Roman coins imbedded in the refuse of an ancient bloomery, near Bradford, seems to show clearly that the iron mines of Yorkshire were explored by its Roman inhabitants." Nowhere did the ore present itself more obviously by tinting with its beautiful ochre the beds of the streamlets in its vicinity; nowhere did it lie nearer the surface; nowhere could there be greater facilities for subjecting the ore to the processes necessary to extract from it its metal than in the forests through which the Don poured its waters. Here might the aborigines of Britain—

"From their leafy houses full oft go forth
And track the yellow streamlet, till they reach
The secret place, where easy labour gains
The precious stone which Wokenam subdued
By fire, gives to the warrior's joy the targe,
The spear point, and the helm of proof."

It was not until the early part of the last century that any new spirit of enterprise appeared in Sheffield; but the navigation of the Don then attracted attention, and it was found that the stream which which had hitherto rendered such essential service to the manufacturer in preparing their wares might be equally useful in conveying them when finished to distant markets. This gave another impetus to industry, and increased the trade of the town. At this time there was about 6000 incorporated trades, and several thousand other workmen in different departments of the iron trade, not within the scope, of the corporate laws. The value of the goods manufactured here about the year 1723 was estimated at about 100,000*l.* per annum. There were no large capitalists then engaged in the Sheffield manufactures; the only commercial concerns which could be then called large were the forges and other works for preparing the raw material for the use of the manufacturer. The trade of the town was much circumscribed, and was chiefly supported by the wants of neighbouring towns, the Sheffield manufacturers having little connection with the metropolis, and only sending to the annual fairs of Bristol, Chester, &c., such small consignments of their goods as pack-horses could carry over the very bad roods which intersected the country. The tradesmen were all small manufacturers, and were frequently aided by grants of money from the town trustees; thus in 1682 we find they "lett out 200*l.* to twenty scizzorsmiths on bond," to help them in their business. Of course, where there was little or no communication with the metropolis, there was none whatever with the Continent, and it was not until 1747 that the first direct trade was opened between foreign houses and the Sheffield manufacturer. In that year Mr. Joseph Broadbent set the example, which was speedily followed by other trades, who engaged foreign clerks, and took their share in a business so prosperously begun. The old pack-horses gave way to the stage-waggon; and in 1760 a stage-coach plied between Sheffield and London, called into being by the exigencies of an increased traffic and the progress of the age.

A new manufacture of the utmost importance had been introduced to Sheffield by Mr. Thomas Bolsover in the year 1742, which became a formidable rival to the ancient staple trade of the town, but tended very greatly to the advancement of its interests as a manufacturing mart, and ultimately succeeded in increasing its wealth and rank among our great seats of trading industry. This was the manufacture of plated articles to stand in the place of silver ones. The history of its introduction has thus been told:—

"Mr. Thomas Bolsover, an ingenious mechanic, when employed in repairing the handle of a knife, composed partly of silver and partly of copper, was, by the accidental fusion of the two metals, struck with the possibility of uniting them so as to form a cheap substance, which should present only an exterior of silver, and which might therefore be used in the manufacture of various articles in which silver had before been solely employed. He consequently began a manufacture of articles made of copper, plated with silver, but confined himself to buttons, snuff-boxes, and other light and small articles. Like many other inventors, he probably did not see the full value of his discovery, and it was reserved for another member of the Corporation of Cutlers of Sheffield, Mr. Joseph Hancock, to show to what other uses copper, plated with silver, might be applied, and how successfully it was possible to imitate the finest and most richly embossed plate. He employed it in the manufacture of waiters, urns, tea-pots, candlesticks, and most of the old decorations of the sideboard, which, previously to his time, had been made solely of wrought silver. The importance of the discovery now began to be fully understood; various companies were formed; the streams in the neighbourhood furnished a powerful agent for rolling out the metals in mills erected for the purpose, and workmen were easily procured from among the ingenious mechanics of Sheffield, who, in a few years, aided by the instruction of Mr. Tudor, Mr. Leader, and a few other operative silversmiths from London, soon equalled in the elegance of their designs and the splendour of their ornaments, the most costly articles of solid silver. Birmingham, 'the great toy-shop of Europe,' as it has been significantly called, early obtained a share in this lucrative manufacture, but the honour of the invention belongs to Sheffield, which still stands unrivalled in the extent to which the manufacture is carried, and in the elegance and durability of its productions."

It was the son of Mr. Hancock, named above, who commenced another manufacture in the town not less important in its consequences. This was the construction of articles in imitation of those made in silver, in a superior kind of pewter, composed of tin, antimony, and regulus, and named "Britannia metal." The first manufacturers were the firm of Messrs. Ebenezer Hancock & Richard Jessop, and from this town emanated an extensive home and export trade in tea-pots, urns, candlesticks, spoons, drinking-cups, snuff-boxes, and other articles usually constructed in silver.

The appearance of Sheffield is strikingly peculiar. Its chief buildings are factories of enormous size; its atmosphere is redolent of coal smoke; its pavements brown with iron-dust. Everywhere is the ear greeted with such sounds as Richard heard on Bosworth Field the night before the battle—

"The clink of hammers closing rivets up."

Here labour seems endless; and factory fires ever burning, with much of hard manual labour; there is, however, mixed vast mechanical aid, which, we are told, has greatly tended to preserve life. The severe labour required in some departments of the cutlery manufactures, formerly occasioned an unusual number of distorted limbs, but the evil has long been remedied by improvements in the methods of working, and in the machinery employed, so that the once numerous race of "crook-leg'd cutlers" is now nearly extinct. The laborious treadle-glazing and polishing-frames of the hafters and finishers have been superseded by the powerful agency of steam. The only really dangerous portion of the Sheffield trade is the "dry-grinding;" and the statistics of this business is really appalling; yet, singularly enough, with strange pertinacity the workmen seldom or never make use of any prevention offered by the humane and scientific, but keep breathing the air of death, and will so continue, says Dr. Holland, "unless enforced" to the use of remedies "by special legislative enactments." Forks are constantly ground on a dry stone, as well as some smaller articles of cutlery; a constant cloud rises from the stone composed of fine particles of stone and metal; this cloud is inhaled by the workman, and produces a wasting disease of the lungs most appalling. Dr. Holland states the difference between the proportion of deaths in this trade and the general run of mortality. An instance will suffice:—The deaths occurring between the ages of thirty and thirty-nine in ordinary cases is as 136 in 1000; but among these artisans it reaches the fearful preponderance of 410.

There are many large manufactories in the town in which the entire processes of the Sheffield trade are carried out in all their ramifications; one of the most extensive being the Sheaf Works of Messrs. Turton & Sons, which is a complete town of workshops, furnaces, and warehouses, all devoted to handicraftsmen, who are enabled by the multiform appliances contained within its bounds, after receiving the iron at the entrance gates of the factory in its simple state, to convert it into steel, and then to fabricate the various articles of utility for which Sheffield has become famous; sending out to the world finished articles through the same gates which received the ore.

The conversion of iron into steel is an interesting and important process; it is the commencement of that which makes Sheffield famous—it is the A B C of its manufactures. The bars of iron are received here from the various mines, and are converted into steel by the absorption of carbon through the agency of fire. British iron is used frequently, but we are indebted to foreign mines for the best we obtain, and for that which is particularly selected for the best kinds of steel goods. The Swedish iron is the superior kind, and among the mines of that country there is one which is unrivalled for the production of iron better fitted for conversion to steel than has hitherto been discovered elsewhere. This is the famous mine of Dannemora, which having been originally monopolised by the King of Sweden, and then by the Archbishop of Upsala, is now shared among several proprietors. It yields every year about four thousand tons of iron, which sells for double the price obtained by the very best produce of the Russian mines. Sheffield obtains by far the largest share of this valuable ore, and converts it into steel. Mr. Dodd, in his work on British Manufactures, says:—"Sheffield is as completely the metropolis of steel as Manchester is of cotton or Leeds of woollens. There is not a corner of the world where a British ship is allowed to enter but could exhibit some specimens or other of Sheffield steel goods. The rivers of Sheffield, if they could speak, would tell how busily they are employed in setting in motion the machinery for bringing steel to some one or other of its numerous forms; while the thoughts of the inhabitants, the names of many of the streets, the arrangement of the buildings, and the corporate usages of the town—all point to steel as being indeed a precious metal in Sheffield."

The process of converting iron into steel is thus conducted:—The bars of iron are placed between alternate layers of charcoal in a conical furnace and here are subjected to an intense heat until the carbon is absorbed into the heart of the iron, and the bars come out "blistered steel." From these "converting furnaces" they are taken to the "shear-houses," where they undergo another heating, and are hammered beneath the ponderous hammers that re-echo far and wide, and shake the ground beneath in their fearful intensity of strength. The bars are elongated by this process, and then half-a-dozen heated to a white heat, are welded into one bar by the same powerful blows into a compact mass, and this process is sometimes repeated when the steel is to be of extra hardness.

Cast-steel undergoes a different process, and is a superior kind to that just spoken of. The intense heat to which it is subjected, renders it necessary that the apparatus used be all constructed with much care. The manufacture of the crucibles in which the metal is placed, is one of the curiosities of the place. The clay of which they are formed is obtained from Stourbridge, and it is most carefully wrought to the necessary degree of fineness by the feet of the workmen. The clay being mixed with a proper quantity of water is spread over the floor, and for many hours together it is carefully trodden over by the naked feet of the workmen, who move over it in all directions in order that every particle may be well kneaded. The crucibles made from this clay are then placed to dry in a current of warm air until fit for use; but such is the intense heat to which they are subjected in the furnace, that they only last a single day, and in some instances burst in the fire; but each oven is provided against accidents of this kind. Every four hours the crucibles are taken out and the metal perfectly molten; the heat is fearful, and to look down one of the holes above a furnace, realises the worst picture of Dante's Inferno.

A stranger requires some nerve to walk at ease in a factory of this kind for the first time, where workmen are so fearlessly pouring out molten metal, or carrying bars of red-hot steel; "the rilling-mills" are houses where it behoves him to walk warily. Black, but heated, bars, cover the floor, with others glittering in intense heat. The bars are taken red-hot from the furnace, and placed beneath the rollers, time after time, until they are lengthened to the necessary size required by the various manufacturers who use the bar.

The subdivision of labour is a curious feature in the Sheffield trade. Thus the edge-tool trade has three branches—forgers, grinders, and hardeners. The razor and scissor-makers take in the largest number of subdivisions, the latter in particular, so that every portion of the manufacture is exclusively consigned to a single workman. Thus one man is constantly employed in making the central screw which holds the scissor together; and one woman in polishing the interior of each handle. The spring-knife manufacturers are the largest class of Sheffield operatives, and they have also their subdivisions, as have the table-knife and fork makers, the file and saw manufacturers. By this means that intimate acquaintance with the most minute portions of each article is obtained, and a certainty of action and beauty of finish given to it, which is no doubt one great means by which the manufacture of Sheffield has achieved its far-spread reputation.

Messrs. Stuart & Smith, of Roscoe Place, have achieved some eminence in the manufacture of stoves, a branch of business carried on in Sheffield to a considerable extent, and to which modern science has directed much consideration of a useful kind. It is but rarely that fire-places have been made picturesque or even agreeable objects in a room; they were considered but as necessary adjuncts to comfort and convenience; and that object being effected, their appearance was little regarded. modern Art has, however, done for them quite as much as modern Science, and we find our fire-places quite as beautiful in the present day as they are convenient. Those who remember the time when the Bath or Pantheon stove was looked on as the *ne plus ultra* of beauty and fitness, cannot fail to be astonished at the many admirable designs now so constantly adopted for similar articles, combining the best taste with infinite variety, and great excellence of workmanship. While the appearance of these stoves is thus beautiful and appropriate, their action as mere utilities is increased tenfold; and modes of economising, condensing, and throwing out heat have engaged the thought and occupied the hand both of the philosopher and the artisan, who have worked together to insure the consummation of beauty and utility. Among the best known of these works is Sylvester's patent grate, and we engrave a very tasteful and elegant example, in which the hearth is formed of radiating encaustic tiles, tinted in various colours, and adding to the charm of design the beauties of tint. The gilding upon the ornament is very delicately and chastely executed, and the effect upon the flat steel peculiarly happy. The rests for fire-irons on each side, are of a pyramidal form, combining figures of genii with foliage and scrolls of much variety and beauty. The character of these side pieces reminds us forcibly of the old *andirons*, which were so common in the days of Elizabeth, and of which many varied and curious examples still remain in the baronial halls of England. They were, indeed, the precursors of our present stoves, and against the bar which ran between them, billets of wood were reared for fuel; as these open fire-places generally occupied a hearth in the cente of a hall, the andirons, or dogs, were generally of tasteful and ornamental design; the smoke ascended to the roof and passed out at an open lanthorn, or *louvre* there. The Shakesperian reader will remember the graphic exactness with which the poet has described a pair belonging to a lady's chamber, in the play of "Cymbeline." Iachimo, by way of giving proof to Posthumus of a stolen interview with his wife Imogen, says:—

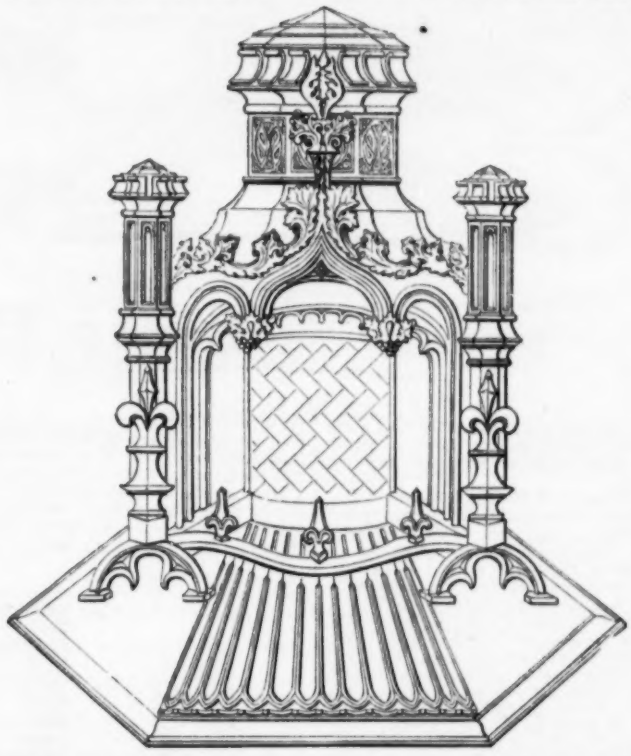
> "—— the roof o' the chamber
> With golden cherubims is fretted: her andirons
> (I had forgot them) were two winking Cupids
> Of silver, each on one foot standing, nicely
> Depending on their brands."

Something of this kind may be seen in the work before us, but the contrast between these early and rude inventions, and the very exquisite examples of fire-places in Messrs. Stuart and Smith's factory is very great, and perhaps the strides made in "home-civilisation" between the ages of Elizabeth and Victoria could not be better contrasted than in the present case, when all that is picturesque in one age, is taken to add to the elegance and comfort of all that the luxury of civilisation demands for the other. In beauty of design and minutiæ of finish we have rarely seen better works than those executed by the firm under notice. It is satisfactory to find how much attention is now paid by our manufacturers of all kinds to Art of the best kind, which can be made available for the purposes of each trade.

Dr. Lardner in his *Cabinet Cyclopædia* has some good practical remarks on the manufacture of similar articles and the obtainment of good designs. He notices, that although in these cases the artist, of course, is the actual delineator, much, after all, depends upon the judgment and experience of the principal; for, however the fancy or the knowledge of the artist may enable him to invent or combine, they do not often qualify him in the same degree to decide either how far an ornament, which looks well on paper, may be likely to take when actually cast in metal, nor always whether it be exactly proper for the purpose intended. On the other hand, if the master want spirit, taste, or money to patronise new and ingenious designs, it is in vain that the designer taxes his invention, when whatever of originality his designs may exhibit will be sure to be frittered down into common-place productions.

In the spirit of these and similar remarks we heartily concur; it has been our habit (the result of a strong conviction and the experience of some years) to enforce the necessity for a tasteful combination of the fancy of the artist with the practical powers of the manufacturer. There can be no doubt in the minds of all who attend to the onward progress of our great manufacturing towns, that the same feeling now pervades the constructive arts as exhibited in their work-rooms. A wholesome improvement cannot fail to be the result in most articles of every day utility, which the populace in general demand, and which may at least be rendered as agreeable in form if not as elaborate in finish, as works designed for the wealthier classes.

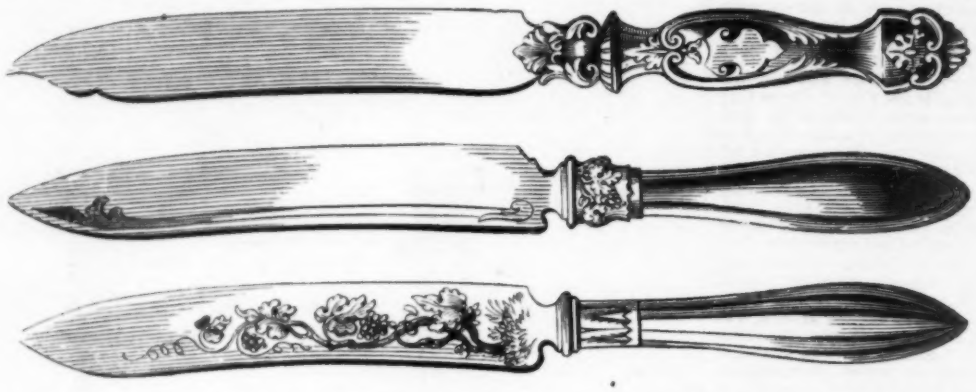
The stoves engraved in our present page, are happy examples of the variety and ability brought to bear on articles of the kind. The later style of



Gothic, adopted in one instance with much good effect, exhibits the power of that style to adapt itself to any of the exigencies of design. The other stove is a very luxurious instance of the fanciful, confined to no particular style, but adopting many and varied enrichments from many sources. Its general effect depends very much upon the brilliant contrasts of its colour;

of the bright steel, rich gilding, &c., which its surface exhibits. The encaustic are also not without their value in adding to the beauty of the entire design, which is altogether a favourable example of modern improvement in this branch of British manufactures.

Let us now turn our attention to that branch of Manufacturing Art which has made the town of Sheffield so famed from the earliest times—the making of knives and cutting-tools of all kinds, for which it is still unrivalled as ever; and has a reputation and a trade all over the world, the character of its goods being a guarantee both at home and abroad for that high degree of excellence which have made them welcome wherever they are offered.



The establishment of Messrs. Rodgers & Co., (Norfolk Street,) is remarkable for the variety and beauty of the articles exhibited in their extensive show-rooms, which are, in fact, an epitome of the town of Sheffield. In one case may be seen a knife with its 1850 blades, and other utilities occasionally appended to such articles; in another may be seen a diminutive pair of scales, containing, on one side, a dozen pairs of scissors, all formed as carefully and as capable of use as the largest manufactured, and yet so minute that they do not outweigh the half-grain placed in the opposite scale. Among the other "fancies" here exhibited, are scissors of a bird form, the beaks making the blades; knife handles, shaped like human legs and arms; all indicative of the amount of thought devoted to each article, although at times more remarkable for their eccentricity than for any other quality.

Our present page exhibits some of the really good and tasteful improvements made in the useful articles for which Sheffield has long been famed. The dessert knives, at the top of the page, are remarkable for the elegance of their outline, and for the adoption of ornament on the blade which is rendered subservient to their uses, and in one instance emblematic; the tendrils and fruit of the grape entwining over its surface. The handles are simply and beautifully designed. Our central cut exhibits two other designs for knife-handles, which merit the same amount of attention. The fish-knife, at the foot of the page, is a very successful example of what may be done towards making a necessary article for the table a really and beautiful work of Art. The florid elaboration of the blade, and the propriety of the ornament adopted for the handle is especially worthy of commendation, and here the mind of the artist is visible; Messrs. Rodgers having been aided by a resident artist, Mr. Wright, in the designing of this beautiful article. We have often enforced on manufacturers the necessity and wisdom of this junction of the artist's mind with the workman's labour; we have never known it to fail where judiciously embodied, it was

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adopted by the manufacturers in the middle ages, whose works are so cherished and admired in our own day; and cannot fail to give an imperishable value, to articles made at the present time, as it has done in those which are the work of the past.

In other articles of useful manufacture improvements are constantly being made. We noticed some razors, the blades of which are inserted in ivory "tangs"—as that portion of the razor where the hinge is affixed to the handle is technically termed—and which, consequently, do not absorb heat where the fingers grasp the blade in shaving; the heat and cold of the razor in winter time is pleasantly regulated to a constant medium temperature, and the hand never suffers by contact.

The great improvements in the Sheffield trade are as visible in the smallest, and apparently the most unimportant article, as in that which would most attract the attention of superficial observers. The handle of the Knife, or the Razor, from being a mere article of necessary utility, constructed simply to suit an ordinary purpose, and never thought of in any other light by the makers, obtaining the smallest amount of attention, and the least

possible amount of decoration, has ultimately become a most elegant adjunct to the useful blade, and even the blade itself a matter of taste upon which the ingenuity of the workmen may exert itself.

The old horn-handled knives and razors which have for years occupied a considerable share of the manufacturer's attention, and for which there is still a considerable demand, exhibit in many instances the same amount of improvement in design; the manner in which they are made is one of "the curiosities" of manufacturing art, one in which the "economy of labour" is visible in no small degree. The horn having been cut and trimmed into thin slices, and rudely fashioned to the size required for the handle, is then placed in a mould, which is constructed like a die for coins or ornaments in general, containing the entire amount of decorations in its sunken surface requisite or the embellishment of the razor handle. The mould is in two halves, and closes together like a pair of pincers; having previously been heated, it is opened to receive the rough piece of horn, which becomes soft as putty when subjected to the heat, the mould being closed is then placed in a powerful vice, and the handles taken out are found to be sharply impressed with the ornament intended for their decoration.

Stags-horn is not thus melted or fashioned, but is cut into pieces from the horn, such pieces being regulated in their size according to the use to be made of them for handles large and small.

An imitation of the horn is however made in mould, particularly for the razors destined for the Russian market, as that material is the favourite one for the handle used there; and the serf is as anxious for his stags-horn handle as his lord can be. Ivory handles are formed by sawing the elephant's tusk into proper lengths, and thin slices, the hafts being small oblong pieces which are fashioned into their proper form by the hand of the workmen; bone undergoing the same process.

Mr. Dodd, in his work on British Manufactures, says, "the finishing of a penknife is a curious instance of minute detail. When the pieces of ivory, pearl, tortoise-shell, horn, or bone, which are to form the outer surface of the handle are roughly cut to shape; when the blade has been forged and ground, and when the steel for the spring is procured, the whole are placed in the hands of a workman who proceeds to build up a clasp-knife, from the little fragments placed at his disposal. So many are the little matters that he has to attend to, that a common two-bladed knife has to pass through his hands seventy or eighty times before it is finished."

It may here be observed that the fancy of the Sheffield knife-handle maker is, in some instances, circumscribed, from the fact of his having generally to follow and not to lead the fashion; forks and spoons being generally designed by London houses, he is obliged to follow their patterns in the formation of knife-handles, which very frequently cripples his fancy and leaves him merely a manufacturing agent when he might be an artistic originator.

The same author also remarks with much truth, that "a table-knife is, perhaps, the most important of the different articles of cutlery: not from its quality, for a razor is more highly finished; not from its intricacy, for a clasp-knife has more detail about it; but from the large extent to which its use has risen. Every house in England, except the very humblest, has as many table-knives in it as there are inmates; and most houses have a great many more." It is therefore evident that this extensive branch of Sheffield manufacture is deserving of great attention, and its improvement a matter of great mercantile interest.

The manufacture of knives, scissors, and razors, may be said to be that for which Sheffield is most famous all over the world—certainly it is that by which it has attained its celebrity; and was that which at one time its makers took pride in chiefly. From the days when Chaucer remarked the "Sheffield whittle" in the hose of the miller, till the seventeenth century, when the maker of a famous article of the kind announced its fabrication in the quaint old lines:—

> "Sheffield made
> Both haft and blade;
> London, for thy life,
> Showe me such another knife;"

down to the present time, the men of Sheffield have noted this part of their trade as their chief pride. Strangers are less aware of the delicacy and care requisite in these works, and of the many hands necessary to finish each of that minute subdivision of labour requisite. Let us consider more fully the making of scissors and razors.

We shall confine our remarks to wrought-steel scissors. These should be made of the best steel, as the value of the raw material is only from a tenth to less than a hundredth part of the whole cost, labour being the chief item. Scissors are forged from straight rods of steel, altogether by the hammer, without either models or dies; and it requires much practice to make a well proportioned blade. Each workman will make from sixteen to twenty-four dozen pairs of scissors per week. After being annealed in a slow fire, and paired, they are filed in the bows and shanks into the pattern desired. Although plain scissors do not require great skill in filing, it requires much more to execute the many elaborate designs occasionally adopted. In the establishment of Messrs. Hobson alone there are between five and six thousand such designs entered and drawn in their pattern-books, all which are known to the workmen by quaint and peculiar names. After filing, the scissors are bored for the screws, and then hardened in the blades; the proper temper for cutting is only known by constant practice and observation. The blades are then sent to grind, which is done on stones set in motion by a steam-engine; the dust which is evolved by this process is considerable, and as it is inhaled by the workmen, used formerly to produce a slow consumption, which generally destroyed life at about thirty-eight years of age. The more prudent workmen now place dust flues over their grinding-stones, which carry away most of the injurious particles outside the building, and thus, by preventing their being inhaled, prolong life to upwards of fifty years, giving comfort during the whole period. After grinding, the scissors are sent to the finisher to have the screws made, and the blades set true for cutting; the screws are then turned out, and the blades sent to dress in the bows and shanks. This work is done by women, who earn from 6*s.* to 12*s.* per week. After dressing, the blades are again sent to the grinder to glaze or polish, as required; boys are mostly employed at the latter process. After finishing the blades at the grinding-wheel, they are sent to have the bows and shanks burnished (by women), and are afterwards turned, and the edges set on fine hones. This completes the process, which is, however, somewhat varied in the fine or hard polished scissors, also in tailors' and horse scissors. Thus each pair of scissors passes through ten to twenty different stages, and through six to ten persons' hands. Nearly the whole of the work is paid for by the piece; forgers earn 16*s.* to 28*s.*; filers, 18*s.* to 30*s.*; finishers, 20*s.* to 35*s.* per week; grinders, 25*s.* to 40*s.* per week; from the latter, however, must be deducted nearly 6*s.* per week for rent and tools.

Messrs. Hobson employ at present a hundred persons; and we believe there are a hundred and twenty other manufacturers, employing altogether about a thousand persons.

Owing to their being few persons of capital in the business to employ the workmen regularly, the earnings of the workmen, from non-employment and low prices, are often considerably depressed from the above scale. Yet experience shows that wages are not high in proportion to the high price of the necessaries of life, and that a low price of food does not produce, as sometimes asserted, a low rate of wages. In 1836 and in 1850, trade was and is more than usually good, and while the necessaries of life are cheaper than ever, the rate of wages is not lower, but rather the contrary. The workmen of Sheffield, from all these favourable circumstances, are at present in the enjoyment of those comforts which their industry deserves.

Our engraving exhibits a few of the beauties and varieties of form visible in the scissors manufactured by Messrs. Hobson & Son (71, Arundel Street). But there is a delicacy and taste in their works which we can scarcely give in a wood-cut.

The razor manufacture is a great staple branch of Sheffield trade, and razors may be had from the manufacturer varying in price, from four shillings and sixpence a dozen, up to four pounds; the market being thus liberally supplied to all comers. It is a curious and interesting sight to a

stranger, to see the beautiful manner in which a Sheffield workman, will, with hammer and anvil alone, form, from a bar of steel, a razor or a pair of scissors. In the latter instance, the bar brought red hot from the furnace, swiftly in the process of hammering assumes the form of the blade; a sufficient quantity is then left to be welded into the handle made of a less delicate material, and in which a small hole being punched, it is gradually enlarged by beating round a projecting part of the anvil, until the scissors is roughly formed, to be finished by the filer. Razors in the same way are beaten out of the bar; and are four times passed through the fire. In the first instance, the bar is beaten into the rough form of the blade, and a portion beneath, enough to form the "tang," cut off from the solid piece. It is then heated again, and the "tang" formed on the anvil to the desired shape, the blade being also refined upon. It is a third time subjected to heat for the purpose of refining; and a fourth time for hardening and tempering. The manufacture of good razors is amongst the most difficult of the cutler's arts, only the very best highly carbonated cast steel can be used; some workmen are however from long practice such complete adepts at their business that they can produce on the anvil, razors with an edge so sharp and keen, as only to want setting for use.

The improvements effected in the appearance of

these useful articles will be apparent from our cuts of some manufactured by Mr. Fenney (80, Division Street). The blades as well as the handles are beautifully decorated, even the outline of the blade has been made subservient to the beauty of his design. The blades are ornamented by slightly corroding the surface with acid, and landscapes, figures, &c., are occasionally introduced; razors designed for the Russian market, having pictures of sledging scenes in winter, hunting the bear, &c.: those for other countries being typical also of national tastes. It is not a little curious to see how peculiarly visible the taste of a country may be made by the nature of its demands in the cutlery market. Thus, while the South American requires an ornamental razor in a showy case, gilt and ornamented, the German and the Englishman looks to the plain and the really good article in a simple case of Russia leather, calculated to wear well.

In most articles fabricated, it will thus be seen that artistic tastes may be cultivated, and find sufficient employment for their exertion. There is nothing too far beneath the manufacturer for his due notice. We hope to be able from time to time to note onward courses of improvement, which cannot fail to aid him in a mercantile light, as well as redound to his honour in the field of artistic excellence.

The improvements effected in Sheffield ware of all kinds must strike the most casual observer. The most ordinary Britannia metal works, or the finest cutlery, have received a due amount of attention from the manufacturer, and all tend to prove that desire to meet the growing want of the day in a manner commensurate with the improvements in general taste. It will be our business in a future article to exhibit many more proofs of this fact as exhibited in this, one of our greatest manufacturing towns, and to bring before our readers undoubted evidence of the onward progress which characterises the productions of the present day, whether useful or ornamental, or a combination of both. It is a satisfactory thing to be enabled thus to prove to the world, that the home trade of the country is in so improved and healthy a state, as our recent visit to Sheffield has shown it to be in so important a place, from whence not only the markets of our own country are supplied, but those of the world.

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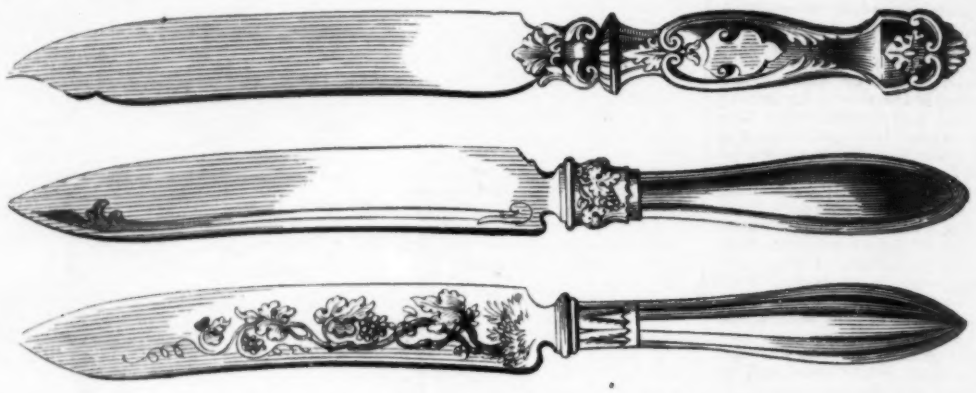

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The old horn-handled knives and razors which have for years occupied a considerable share of the manufacturer's attention, and for which there is still a considerable demand, exhibit in many instances the same amount of improvement in design; the manner in which they are made is one of "the curiosities" of manufacturing art, one in which the "economy of labour" is visible in no small degree. The horn having been cut and trimmed into thin slices, and rudely fashioned to the size required for the handle, is then placed in a mould, which is constructed like a die for coins or ornaments in general, containing the entire amount of decorations in its sunken surface requisite or the embellishment of the razor handle. The mould is in two halves, and closes together like a pair of pincers; having previously been heated, it is opened to receive the rough piece of horn, which becomes soft as putty when subjected to the heat, the mould being closed is then placed in a powerful vice, and the handles taken out are found to be sharply impressed with the ornament intended for their decoration.

Stags-horn is not thus melted or fashioned, but is cut into pieces from the horn, such pieces being regulated in their size according to the use to be made of them for handles large and small.

An imitation of the horn is however made in mould, particularly for the razors destined for the Russian market, as that material is the favourite one for the handle used there; and the serf is as anxious for his stags-horn handle as his lord can be. Ivory handles are formed by sawing the elephant's tusk into proper lengths, and thin slices, the hafts being small oblong pieces which are fashioned into their proper form by the hand of the workmen; bone undergoing the same process.

Mr. Dodd, in his work on British Manufactures, says, "the finishing of a penknife is a curious instance of minute detail. When the pieces of ivory, pearl, tortoise-shell, horn, or bone, which are to form the outer surface of the handle are roughly cut to shape; when the blade has been forged and ground, and when the steel for the spring is procured, the whole are placed in the hands of a workman who proceeds to build up a clasp-knife, from the little fragments placed at his disposal. So many are the little matters that he has to attend to, that a common two-bladed knife has to pass through his hands seventy or eighty times before it is finished."

It may here be observed that the fancy of the Sheffield knife-handle maker is, in some instances, circumscribed, from the fact of his having generally to follow and not to lead the fashion; forks and spoons being generally designed by London houses, he is obliged to follow their patterns in the formation of knife-handles, which very frequently cripples his fancy and leaves him merely a manufacturing agent when he might be an artistic originator.

The same author also remarks with much truth, that "a table-knife is, perhaps, the most important of the different articles of cutlery: not from its quality, for a razor is more highly finished; not from its intricacy, for a clasp-knife has more detail about it; but from the large extent to which its use has risen. Every house in England, except the very humblest, has as many table-knives in it as there are inmates; and most houses have a great many more." It is therefore evident that this extensive branch of Sheffield manufacture is deserving of great attention, and its improvement a matter of great mercantile interest.

The manufacture of knives, scissors, and razors, may be said to be that for which Sheffield is most famous all over the world—certainly it is that by which it has attained its celebrity; and was that which at one time its makers took pride in chiefly. From the days when Chaucer remarked the "Sheffield whittle" in the hose of the miller, till the seventeenth century, when the maker of a famous article of the kind announced its fabrication in the quaint old lines:—

> "Sheffield made
> Both haft and blade;
> London, for thy life,
> Showe me such another knife;"

down to the present time, the men of Sheffield have noted this part of their trade as their chief pride. Strangers are less aware of the delicacy and care requisite in these works, and of the many hands necesssary to finish each of that minute subdivision of labour requisite. Let us consider more fully the making of scissors and razors.

We shall confine our remarks to wrought-steel scissors. These should be made of the best steel, as the value of the raw material is only from a tenth to less than a hundredth part of the whole cost, labour being the chief item. Scissors are forged from straight rods of steel, altogether by the hammer, without either models or dies; and it requires much practice to make a well proportioned blade. Each workman will make from sixteen to twenty-four dozen pairs of scissors per week. After being annealed in a slow fire, and paired, they are filed in the bows and shanks into the pattern desired. Although plain scissors do not require great skill in filing, it requires much more to execute the many elaborate designs occasionally adopted. In the establishment of Messrs. Hobson alone there are between five and six thousand such designs entered and drawn in their pattern-books, all which are known to the workmen by quaint and peculiar names. After filing, the scissors are bored for the screws, and then hardened in the blades; the proper temper for cutting is only known by constant practice and observation. The blades are then sent to grind, which is done on stones set in motion by a steam-engine; the dust which is evolved by this process is considerable, and as it is inhaled by the workmen, used formerly to produce a slow consumption, which generally destroyed life at about thirty-eight years of age. The more prudent workmen now place dust flues over their grinding-stones, which carry away most of the injurious particles outside the building, and thus, by preventing their being inhaled, prolong life to upwards of fifty years, giving comfort during the whole period. After grinding, the scissors are sent to the finisher to have the screws made, and the blades set true for cutting; the screws are then turned out, and the blades sent to dress in the bows and shanks. This work is done by women, who earn from 6*s*. to 12*s*. per week. After dressing, the blades are again sent to the grinder to glaze or polish, as required; boys are mostly employed at the latter process. After finishing the blades at the grinding-wheel, they are sent to have the bows and shanks burnished (by women), and are afterwards turned, and the edges set on fine hones. This completes the process, which is, however, somewhat varied in the fine or hard polished scissors, also in tailors' and horse scissors. Thus each pair of scissors passes through ten to twenty different stages, and through six to ten persons' hands. Nearly the whole of the work is paid for by the piece; forgers earn 16*s*. to 28*s*.; filers, 18*s*. to 30*s*.; finishers, 20*s*. to 35*s*. per week; grinders, 25*s*. to 40*s*. per week; from the latter, however, must be deducted nearly 6*s*. per week for rent and tools.

Messrs. Hobson employ at present a hundred persons; and we believe there are a hundred and twenty other manufacturers, employing altogether about a thousand persons.

Owing to their being few persons of capital in the business to employ the workmen regularly, the earnings of the workmen, from non-employment and low prices, are often considerably depressed from the above scale. Yet experience shows that wages are not high in proportion to the high price of the necessaries of life, and that a low price of food does not produce, as sometimes asserted, a low rate of wages. In 1836 and in 1850, trade was and is more than usually good, and while the necessaries of life are cheaper than ever, the rate of wages is not lower, but rather the contrary. The workmen of Sheffield, from all these favourable circumstances, are at present in the enjoyment of those comforts which their industry deserves.

Our engraving exhibits a few of the beauties and varieties of form visible in the scissors manufactured by Messrs. Hobson & Son (71, Arundel Street). But there is a delicacy and taste in their works which we can scarcely give in a wood-cut.

The razor manufacture is a great staple branch of Sheffield trade, and razors may be had from the manufacturer varying in price, from four shillings and sixpence a dozen, up to four pounds; the market being thus liberally supplied to all comers. It is a curious and interesting sight to a

stranger, to see the beautiful manner in which a Sheffield workman, will, with hammer and anvil alone, form, from a bar of steel, a razor or a pair of scissors. In the latter instance, the bar brought red hot from the furnace, swiftly in the process of hammering assumes the form of the blade; a sufficient quantity is then left to be welded into the handle made of a less delicate material, and in which a small hole being punched, it is gradually enlarged by beating round a projecting part of the anvil, until the scissors is roughly formed, to be finished by the filer. Razors in the same way are beaten out of the bar; and are four times passed through the fire. In the first instance, the bar is beaten into the rough form of the blade, and a portion beneath, enough to form the "tang," cut off from the solid piece. It is then heated again, and the "tang" formed on the anvil to the desired shape, the blade being also refined upon. It is a third time subjected to heat for the purpose of refining; and a fourth time for hardening and tempering. The manufacture of good razors is amongst the most difficult of the cutler's arts, only the very best highly carbonated cast steel can be used; some workmen are however from long practice such complete adepts at their business that they can produce on the anvil, razors with an edge so sharp and keen, as only to want setting for use.

The improvements effected in the appearance of

these useful articles will be apparent from our cuts of some manufactured by Mr. Fenney (80, Division Street). The blades as well as the handles are beautifully decorated, even the outline of the blade has been made subservient to the beauty of his design. The blades are ornamented by slightly corroding the surface with acid, and landscapes, figures, &c., are occasionally introduced; razors designed for the Russian market, having pictures of sledging scenes in winter, hunting the bear, &c.: those for other countries being typical also of national tastes. It is not a little curious to see how peculiarly visible the taste of a country may be made by the nature of its demands in the cutlery market. Thus, while the South American requires an ornamental razor in a showy case, gilt and ornamented, the German and the Englishman looks to the plain and the really good article in a simple case of Russia leather, calculated to wear well.

In most articles fabricated, it will thus be seen that artistic tastes may be cultivated, and find sufficient employment for their exertion. There is nothing too far beneath the manufacturer for his due notice. We hope to be able from time to time to note onward courses of improvement, which cannot fail to aid him in a mercantile light, as well as redound to his honour in the field of artistic excellence.

The improvements effected in Sheffield ware of all kinds must strike the most casual observer. The most ordinary Britannia metal works, or the finest cutlery, have received a due amount of attention from the manufacturer, and all tend to prove that desire to meet the growing want of the day in a manner commensurate with the improvements in general taste. It will be our business in a future article to exhibit many more proofs of this fact as exhibited in this, one of our greatest manufacturing towns, and to bring before our readers undoubted evidence of the onward progress which characterises the productions of the present day, whether useful or ornamental, or a combination of both. It is a satisfactory thing to be enabled thus to prove to the world, that the home trade of the country is in so improved and healthy a state, as our recent visit to Sheffield has shown it to be in so important a place, from whence not only the markets of our own country are supplied, but those of the world.

The Manufactory of Sheffield Plate of Messrs. DIXON & SON (Cornish Place), is a fair example of the large establishments contained within the town, and which give a peculiar feature to the manufacturing districts in general. Ranges of workshops

occupy a quadrangle, all filled with busy occupants, whose labours are destined for a wide and a varied sale, supplying a large demand. The great progress made in recent years in every branch of our manufacturing arts is visible also in the fabrication of Sheffield plate; which, in general taste, is equal to silver work, and is sometimes so close an imitation of the more valuable material, as to deceive the cursory glance. We have selected some examples as specimens of improvements recently brought into the market by this firm.

The coffee-pot is of very graceful form, elegant in outline, and of remarkable "fitness" in all its parts. The ornament indented upon the body of the vessel gives great richness to its general effect. The tea-pot below is remarkable for the originality of its design, while, at the same time, its utility in no degree suffers from the quaint fancy of its form.

The dish and warmer is a graceful adoption of the best style of French ornament, relieved of all that makes the style objectionable. The spoon is

most elaborately and beautifully designed, and is another instance of the great amount of artistic beauty, which may be visible on the most modern article of utility if it pass beneath the hand of the artistic manufacturer.

The powder-flask exhibits a group of game within a rich border of arabesque ornament, and adds another to the many instances in which the commonest articles of utility may be made beautiful. In the fifteenth and sixteenth centuries such articles were made available for the most varied and

beautiful ornament, and we hail with pleasure this sign of the resuscitation of similar taste, even in so insignificant an object as a powder-flask.

The wine-cooler is a judicious and simple design; the body is composed of reeds entwined with grapes and the tendrils of the plant, and is of very tasteful construction, showing considerable ingenuity.

It is evident from the limited selection of these articles which we are enabled to lay before our readers, how great the general improvement visible in all, and how much more carefully the manufacturer of Sheffield plate attends to the traces of form and the beauty of finish.

The old practice of making the foundation or "body" of articles intended to imitate silver plate, of a preparation of copper, had the bad effect of giving a dull unnatural hue to these articles, and greatly deteriorating their utility as useful adjuncts to the table, inasmuch as the coating of silver

deposited on the exterior surface very rapidly wore off, and displayed the red hue of the copper beneath. This was originally obviated, and is still, by the adoption of edges of solid silver, which edges are stamped by a die into the required pattern, and are then soldered on the article for which they have been prepared. But modern manufacturers now use a purer form of metal for the foundation of silver plated articles, which has not the objectionable tint preserved in the old fashioned "bodies." The metal now used is an alloy, composed of copper, nickel, and zinc, which is white in its tint, and of very strong consistence, so that such articles as teapots, are not so liable to soften by the action of the hot water they contain, as they used to be; a very high temperature being requisite to render it fusible for the artisan in the first instance, ere he can fabricate his work.

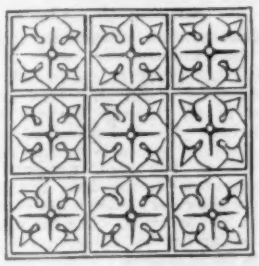
The great strides made by modern science, and the application of electro-chemical aids, have enabled the workman to coat his articles with pure gold and silver, and the most beautiful effects are consequently produced, completely deceiving the eye, and rivalling the more precious articles.

In a future paper we shall resume the consideration of the Sheffield trade in its various branches; and present a large variety of engraved examples of manufacturing art, all tending to show the present state of improvement in the town, and the ability brought to bear on the various articles for which it has become famous, and which will tend to show how well that fame is sustained.

In an age like the present, when the luxuries and necessities of life render the manufacturing arts matters of such vital importance, we cannot fail to look forward with much interest to still further improvements adopted in their fabrication and ornamentation.

A DICTIONARY OF TERMS IN ART.

DIAPER, Diaper Work. A kind of ornamental decoration applied to plain surfaces, in which the pattern of flowers or arabesques are either carved or painted. When they are carved, the pattern is sunk entirely below the general sur-



face; when painted they are generally of a darker shade of the same colour as the plain surface. The patterns are usually square, and placed close together, but other floriated forms are sometimes met with.

DISCOBOLUS. A thrower of the Discus, the

attitude of which is rendered familiar to all by the celebrated statue by the sculptor Myron.

DISCUS. A plate of stone or metal, of circular form, and about ten or twelve inches in diameter, used by the ancients in games of skill, after the manner of *quoits*. The mode of using it is shown in the woodcut illustrating the preceding article.

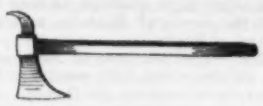
DISTAFF (Colus, *Lat.*) This implement is

of frequent occurrence in Ancient Art. It was made out of a cane-stick, of about three feet in length. At the top it was slit in such a manner that it should bend open, and form a receptacle for the flax or wool to be spun. A ring was put over the top as a kind of cap to keep the ends of the cane together. The Distaff occurs in representations of the Fates, who are engaged in spinning the thread of life. Distaffs of gold were given to goddesses. It was dedicated to Pallas, the patroness of Spinning.

DISTEMPER, Destemper, Détrempe (*Fr.*), Tempera (*Ital.*) A kind of painting, in which the pigments are mixed in an aqueous vehicle, such as *size*, and chiefly applied to Scene-painting and Interior Decoration. In former times, when this description of painting was more extensively employed than at present, the vehicles for the pigments were the sap of the fig-tree, milk, and white of egg. Many of the works of the old masters were executed in Distemper, and afterwards oiled, by which process they became almost identical with oil-paintings, or pictures executed with an oleaginous vehicle. By many persons, unacquainted with the processes of painting, Distemper is regarded as identical with Fresco-painting. The difference is this—Distemper is painted on a *dry* surface, Fresco on *wet* mortar or plaster.

DOG. An emblem of fidelity, and generally introduced at the feet of married women in sepulchral effigies with that signification. It also signifies loyalty to the sovereign.

DOLABRA, Celt. An implement of various forms, extensively used both in ancient and modern times, for similar purposes as our hatchets and



chisels. They abound in museums, and are seen depicted on the columns of Trajan and Antoninus at Rome. They are usually formed of bronze and of flint or other hard stone, and to these latter the term Celt is usually applied.

DOLPHIN. An emblem of love and social feeling, frequently introduced as ornaments to Coronas suspended in churches.

DOMINIONS. In Christian Art an order of celestial spirits disposing of the office of angels: their ensign is a Sceptre. (See Angels).

DOMINIC, St. Dominicus de Guzman, the founder of the Order of Dominicans; he is represented with a Sparrow by his side, and with a Dog carrying a burning torch in his mouth. The bird refers to the Devil, who appeared to the saint in that shape; the dog, to a dream of his mother's, that she gave birth to a black and white spotted dog, who lighted the world with a burning torch. This dog is also said to be the emblem of watchfulness for the true faith, the Dominicans being the first and most zealous enemies of heresy; for to them Spain owes the iniquitous tribunal of the Inquisition, established for the purpose of kindling funeral piles with the torch of the black and white dog.*

DONOR. A term of the middle ages, applied to the giver and founder of a work of Art for religious purposes, viz., the giver of a church picture, statue, or painted window, &c., the founder of a church, or an altar. If the gift were a picture, the portraits of the donor and his wife were introduced; the former, attended by his sons, kneels on one side of the Madonna, who is either standing or enthroned, while on the other side are his wife and daughters, all with hands raised, as if in prayer.† Royal founders of churches, whose portrait-statues are placed in or on the buildings they have founded, bear in their hands the titular saint and a model of the church, which latter is also found in the monuments of such donors.

DOOM. The old name for the Last Judgment, which impressive subject was usually painted over the chancel arch in parochial churches. In the reign of Edward VI. these edifying representations were effaced, or washed over, as superstitious.‡

DOROTHEA, St. This Saint is represented with a rose-branch in her hand, a wreath of red roses on her head, the same flowers and some fruit by her side, or with an angel carrying a basket, in which are three apples and three roses. This angel is a youth barefooted, and clad in a purple garment. St. Dorothea suffered martyrdom in the Diocletian Persecution, A.D. 303, by being beheaded.§

DOVE. The Dove, in Christian Art, is the symbol of the Holy Ghost; as such, it is represented in its natural form, the body of a snowy whiteness, the beak and claws red, which is the colour natural to those parts in white Doves. The Nimbus, which always surrounds its head, should be of a gold colour, and divided by a cross, which is either red or black. A radiance of light invests and proceeds from the person of the Dove, and is emblematical of the Divinity. It is also sometimes represented, in stained glass, with seven rays, terminating in stars, significant of the seven gifts of the Holy Ghost. The Dove has been constantly adopted in Christian Iconography as the symbol of the Holy Ghost from the sixth century until the present day. In the tenth and eleventh centuries the human form was also adopted for the same object. In the fourteenth and fifteenth centuries we meet with both together, as the personification of the Holy Ghost in the human form, with the Dove as his symbol. The Dove is an Emblem of Love, Simplicity, Innocence, Purity, Mildness, Compunction; holding an Olive-branch, it is an Emblem of Peace. Doves were used in churches to serve three purposes:—1. Suspended over altars to serve as a

Pyx.* 2. As a type or figure of the Holy Spirit over altars, baptisteries, and fonts.† 3. As symbolical ornaments. The Dove is also an Emblem of the human soul, and as such is seen issuing from the lips of dying martyrs and devout persons. A Dove with six Wings has been employed as a type of the Church of Christ: it has certain peculiarities. The front of the body is of silver, the back of gold. Two of the Wings are attached to the head, two to the shoulders, and two to the feet See Didron's *Iconographie Chrétienne*.

DRAGON. A huge fabulous animal, found in the Sagas of nearly all nations, and generally as an enormous serpent of an abnormal form. The ancient legend represents the dragon as a huge Hydra, watching as sentinel the Garden of the Hesperides, or guarding the trees with the Golden Fleece at Colchis. In other places, he appears as a Monster, making the neighbourhood around his cave unsafe, and desolating the land; his death being ascribed to a Hero or God made for the task, which was a service to all mankind. It was natural that Hercules should be the divine hero supposed to have slain the Dragon, because in him the highest ideal of human strength was personified. In other legends, Apollo and Perseus are made to slay Dragons. The Dragon plays as important a part in Art as he does in Fiction. We find it upon the shield of the most famous of the early Grecian heroes, as well as on the helmets of kings and generals. It does not appear among the Romans until after their struggle with the Dacians, by which people it was regarded as the sign of warfare; and it remained with the former people a subordinate symbol, as the glorious Eagle was not to be displaced from Helmets and Standards. The Dragon was of more importance in German antiquity; as with the early Greeks, it was the symbol of the Hero. In the *Nibelungen Lied*, Siegfried killed a Dragon at Worms. It is found on English shields after the time of William the Conqueror. In modern Heraldry it appears on the shield and helmet; and as a supporter it is called a *Lindworm* when it has no wings, and *Serpent* when it has no feet; when it hangs by the head and wings it means a conquered Dragon. Dragon, in Christian Art, is the emblem of Sin. The Dragons which appear in early Paintings and Sculptures are invariably representations of a winged Crocodile. It is the form under which Satan, the personification of Sin is usually depicted, and is met with in pictures of St. Michael and St. Margaret, when it typifies the conquest over Sin; it also appears under the feet of the Saviour, and under those of the Virgin, as conveying the same idea. Sin is represented in

the form of a Serpent, sometimes with an apple in its mouth. The Dragon also typifies Idolatry. In pictures of St. George and St. Sylvester it serves to exhibit the triumph over paganism. In pictures

* The Ark of St. Dominic at Bologna, so famous in the history of Art, and containing the bones of the saint, who died in that city, A.D. 1221, is a marble sarcophagus with beautiful sculpture, the lower reliefs of which were carved in 1266-67, by artists in the workshop of Nicolas of Pisa, and not by Nicolas himself, as was long believed.

† A very fine picture of this class is the *Madonna of the Burgomaster's Family* by Holbein in the Dresden Gallery.

‡ There is a rude, but interesting Doom remaining at Cuyasthorpe Church, near Grantham; another in the Church of the Holy Trinity, Coventry.

§ The legend of this saint is one of the most beautiful in Christian Mythology. It is said, that as they were conducting her from the place of judgment to that of death, the secretary of the judge, Theophilus by name, said to her mockingly, that she might now send him some of the fruit and roses which grew in the garden of that heaven which she expected to attain, and immediately after her execution the young angel appeared to Theophilus with a basket containing three apples and three roses, at which miracle he was converted to Christianity. See Mrs. Jameson's *Sacred and Legendary Art*.

* Our cut presents a beautiful Pyx of this kind, exhibited at the Society of Arts recently.

† Doves of carved wood or embossed metal are found remaining on several font-covers in the English parish churches at the present day; and in former times, probably no font would have been considered complete without such an emblem.

of St. Martha, it figures the inundation of the Rhone, spreading pestilence and death. St. John the Evangelist is sometimes represented holding a Chalice from which issues a winged Dragon. As a symbol of Satan we find the Dragon nearly always in the form of the fossil *Ichthyosaurus*.

DRAGON'S BLOOD. A resin which exudes from a tree growing in India, the *Pterocarpus draco*. It is of a dark blood-red colour, formerly used in miniature paintings, but its colour is not durable. It is now used principally for colouring varnishes.

DRAPERY. Under this term is included every kind of material used in sculpture and painting for clothing figures. Although it is the *natural body*, and not some appendage added by human customs and regulations, that sensibly and visibly represents mind and life to our eyes, and has become the chief object of the Plastic Arts, yet the requirements of social life demand that the body be clothed; the artist fulfils this obligation in such manner as shall prove least detrimental to his aim.* Drapery has, of itself, no determinate form, yet all its relations are susceptible of beauty, as it is subordinate to the form it covers.† This beauty, which results from the motion and disposition of the folds, is susceptible of numerous combinations very difficult to imitate; indeed, *Casting of Draperies*, as it is termed, is one of the most important of an artist's studies. The object is to make the *Drapery* appear *naturally* disposed, the result of accident or chance. Long continued efforts may fail to produce this result; nevertheless, commensurate study will enable the artist to attain that command over his materials as will ensure his success.

DRYING OIL, Boiled Oil, Huile Siccatif (*Fr.*), Olio Cotto (*Ital.*) When linseed oil is boiled with Litharge (oxide of lead), it acquires the property of drying quickly when exposed in a thin stratum to the air. Its uses as a vehicle and varnish are well known.

DRYERS. Substances, chiefly metallic oxides, added to certain fixed oils, to impart to them the property of *Drying* quickly when used in painting. That most commonly employed for this purpose is the oxide of lead; but *white copperas* or *white vitriol* (sulphate of zinc), oxide of manganese, ground glass, oxide of zinc, calcined bones, chloride of lime, and *verdigris* (di-acetate of copper), have also been used at various periods in the history of Art as Dryers.

DRYNESS. This term is applied to a style of painting, in which the outline is harsh and formal, and the colour deficient in mellowness and harmony. It is not incompatible with good Composition and other high qualities, as may be seen in some of the works of Holbein, and the earlier productions of Raphael.

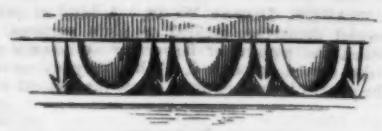
EAGLE. The attribute of Jove, as his messenger. Effigies of this bird, constructed of bronze and silver, were used by the Romans as military Ensigns; and representations of it are of frequent occurrence in Art on Capitals and Friezes, on Medals* and Gems, where it is seen carrying the Thunderbolt of Jove, or receiving a Garland which it is to carry to a favourite, or carrying a Garland or Palm in its beak. The Eagle killing a Serpent or a Hare on Gems and Coins is an ancient symbol of Victory. Europa is sometimes represented under the form of an Eagle; and in pictures illustrative of the "Rape of Ganymede," the Eagle, as Jove's messenger, carries the boy on its back.—In Christian Art, an Eagle is the Attribute of St. John the Evangelist; the Symbol of authority, of power, and of generosity; it was regarded by St. Gregory as the Emblem of Contemplative Life. It is represented drinking from a Chalice, as an Emblem of the strength the Christian derives from the Holy Eucharist. The conflict between the 'State of Nature' and the 'State of Grace' is represented by an Eagle fighting with a Serpent, and by an Eagle, the body of which, terminating in the tail of a serpent, is turned against the head. A common form for the Lectern, constructed of wood or brass, used to support the sacred volume in the choir of churches, is that of an Eagle.—Elisha, the prophet, is represented with a two-headed Eagle over his head or upon his shoulder, referring to his petition to Elijah for a *double* portion of his spirit.

EAR-RINGS. This ornament has been worn by both sexes, from the earliest times, in Oriental countries, but among the Greeks and Romans, its use was confined to females. It was usually constructed of gold, of various forms, very finely wrought, and set with pearls and precious stones. The Ears in the statue of the Medicean Venus and other statues are pierced, and probably were at one time ornamented with Ear-Rings.†

Fig. 1. Fig. 2.

EASEL. An apparatus constructed of wood, upon which the Panel or Canvas is placed while a picture is being painted. Easel-Picture is a term employed to designate a picture of small dimensions, such as render it portable.—In Christian Art, St. Luke is often represented sitting before an Easel, upon which is a portrait of the Virgin.‡

ECHINUS. The 'Egg and Tongue' or 'Egg and Anchor' ornament, frequently met with in classical architecture, carved on the Ovolo. The



type of this ornament is considered to be derived from the chestnut and shell.

ÉCORCHÉE (*Fr.*) (Anatomical Figure.) This convenient word, for which we have no equivalent in our language, signifies the subject, man or animal, *flayed*, deprived of its skin, so that the muscular system is exposed for the purposes of study. The word Skeleton is limited in its application to the *bony* structure. The study of the Muscular system is one of the greatest importance to the artist. The difficulties in the way of studying the dead subject are so great, that it has been found necessary to construct models in *papier-mâché* or plaster, in which the prominent muscles are exhibited and coloured after nature, which are used in academies and schools by students.*

EDMUND, St. An Anglo-Saxon king, who in 870 fell a victim to the Danes, by whom England was invaded. He was taken prisoner, scourged, bound to a tree, then killed by arrows; wherefore he, like St. Sebastian, is represented as tied to a tree, with an arrow in his breast, but bearing a crown. The Sword, which is also one of his Attributes, refers to the legend, that he was afterwards beheaded. As St. Edmund does not always wear the insignia of royalty, his picture is often mistaken for that of St. Sebastian; but the beard on the upper lip, denoting military rank, is the attribute solely of the latter.

EDWARD, the Confessor. An English king, who died A.D. 1066, is represented in royal garments, and with the Symbols of Justice, a Mace, and also his Book of Laws. He sometimes bears a sick person, whom he is said to have healed by carrying him into a church.

EDWARD, the Martyr. King of England. He was stabbed at the instigation of his stepmother, while in the act of drinking, A.D. 978. His attributes are, a Goblet, a Dagger, and the insignia of royalty.

EFFECT. The impression produced upon the mind at the sight of a picture, or other work of Art, at the first glance, before the details are examined. Thus, some bold outlines indicating the principal forms, with the masses of light and shade properly thrown in and the local colours put on, are sufficient to produce a picture which at the first view may appear strikingly brilliant and true, although many of the details proper to the subject are omitted, or the drawing not strictly correct, or the colouring deficient in harmony. Such is the state in which most good sketches or designs are made, by which the ultimate Effect of the work when more carefully executed is judged. Effect is also the *result* of all the peculiar excellencies of the true master; the ensemble, which is brilliant and striking, as in the works of Rubens.

EFFIGY. The literal representation or image of a person. Although the word is sometimes applied to a portrait, it is not synonymous with it, but conveys an idea of a more exact imitation, a more striking and authentic resemblance, as we meet with in *wax-figures*. The ordinary application of the word is to the sculptured figures on sepulchral monuments, and to the heads of monarchs, &c., on coins and medals.

EGYPTIAN-BLUE. This brilliant pigment, upon analysis is found to consist of the hydrated protoxide of copper, mixed with a minute quantity of iron. It was long supposed that this fine Blue was an ore of Cobalt.

ELECTROTYPE. The process by which works in relief are produced by the agency of electricity, through which certain metals, such as gold, silver, and copper, are precipitated from their solutions upon moulds in so fine a state of division as to form a coherent mass of pure metal, equal in toughness and flexibility to the hammered metals. The applications of this beautiful Art appear almost unlimited, and as a means of reproducing fac-similes of Art it is most invaluable.†

ELECTRUM. This term is applied in Ancient Art to Amber, and to a compound of gold and silver, which resembled Amber in colour, and was employed for similar purposes to those metals.

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* In Ancient Art, the feeling and enthusiasm for corporeal beauty was universal, yet the opportunities for representing it were comparatively rare. Only in gymnastic and athletic figures did nakedness present itself as natural, and become the privileged form of representation to the sculptor; it was soon, however, extended to statues of male deities and heroes. Garments that *concealed* the form were universally discarded; it was sufficient to retain only the outer-garment, and even this was entirely laid aside when the figure was represented in action. In sedent statues, on the contrary, the upper garment is seldom laid aside; it is then usually drawn around the loins; it denotes therefore rest and absence of exertion. In this way the Drapery, even in ideal figures, is significant and becomes an expressive attribute. Ancient Art, at the same time, loved a compendious and illusive treatment; the Helmet denotes the whole armour; a piece of the Chlamys the entire dress of the Ephebos. It was customary at all times to represent children naked; on the other hand, the unrobing of the developed female body was long unheard-of in Art, and when this practice was introduced, it required at first a connexion with life; here the idea of the Bath constantly preserved itself until the eyes became accustomed to adopt the representation without this justification. The portrait statue retained the costume of life, if it also was not raised above the common necessity, by the form being rendered heroic or divine.—See Muller's *Ancient Art and its Remains*.

† A correct notion of the spirit in which Ancient Art treated Drapery in general, is still more important than the knowledge of individual articles of dress. It did so, first, in a thoroughly *significant manner*, so that the choice of the costume and the manner of wearing it constantly referred to the character and activity of the person represented; as can be shown very distinctly in the different modes of dress among the gods. Secondly, in the genuine times of Art, it was made thoroughly *subordinate to the body*, fulfilling the destination of shewing its form and motion, which the Drapery is capable of doing to a greater extent, as regards time, than the naked figure; because, by the situation and arrangement of the folds, it sometimes enables us to divine the moments preceding the action represented, and sometimes even indicates the intention of the person. The Draperies of the Greeks, which, from their simple, and, as it were, still undecided forms, for the most part only received a determinate character from the mode of wearing, and, at the same time, furnished a great alternation of smooth and folded parts, were especially calculated from the outset for such purposes; but it also became early an artistic principle, to render the forms of the body everywhere as prominent as possible, by drawing the garments close, and loading the skirts with small weights. The striving after clearness of representation dictated to the artists of the best period a disposition into large masses, and subordination of the details to the leading forms, precisely as in the muscular development of the body.—See Muller's *Ancient Art and its Remains*.

* Our specimen is copied from a medal of Augustus.

† The cut gives examples of two antique Ear-rings. Fig. 1 is an Egyptian one of gold, half an inch in diameter, published by Wilkinson. Fig. 2 is from one of the Syracusan medallions.

‡ Our cut of an artist of the fifteenth century, at work at his Easel, is from a beautiful Illumination in the famous MS. Romance of the Rose (Harl. MS. 4425).

* The plates in the Atlas to Fau's *Anatomy for Artists*, translated by Dr. Knox, are the best extant for exhibiting the various conditions of the Muscular System in action and in repose.

† See Art-Journal, *Fusion*.

ELGIN MARBLES. An inappropriate name given to the collection of ancient sculptures in the British Museum, brought from the Acropolis at Athens and other places, by Lord Elgin. They consist chiefly of the METOPES, representing for the most part the combats of the Centaurs and Lapithæ; a portion of the frieze of the Cella, representing the Panathenaic procession; and the statues or fragments of them, which ornamented the Tympana of the Pediments of the Parthenon or temple of Minerva at Athens.*

ELISHA. This prophet is represented with a two-headed Eagle over his head, or upon his shoulder; referring to his petition to Elijah for a *double* portion of his spirit. The subjects usually chosen in works of Art in which Elisha appears, are that of the Bears destroying the Children; Elisha seizing Elijah's mantle; his Raising the Child; his Interview with the King's messenger; and his Causing the Axe to Swim.

ELIZABETH. The position which the mother of John, the precursor of the Saviour, occupies in Christian Art, is of importance only in relation to the *Visitation of the Virgin*. She is found in many pictures of the Holy Family, but, like Anne, is inferior to the mother of the Messiah. The pictures of the Visitation are almost innumerable; they consist of the two women—Elizabeth, who is represented as old, and Mary, as youthful, each praising God.†

EMBLEM. This word is used frequently as a synonym with ATTRIBUTE, SYMBOL, IMAGE, and ALLEGORICAL FIGURE. So indiscriminately are these terms employed, that it becomes a task of great difficulty to point out their special application, and it must be admitted that the shades of difference are so light, that it would be most convenient to regard them all under the general term SYMBOL.‡ An Emblem is a *Symbolical* Figure or Composition which conceals a moral or historical Allegory; when accompanied with some sententious phrase which determines its meaning, it has the same relation as DEVICE.

EMBLEMATA (*Gr.*) The figures with which the ancients decorated the golden, silver, and even copper vessels, and which could be taken off at pleasure. These belong to Toreutic art and were generally executed in the precious metals, but sometimes carved in amber. The Romans had the Greek term *Emblemata*, but applied the word Crustæ to the ornaments mentioned above. The Greek term is handed down to us in our word EMBLEM, a sign or symbol.

EMBOSSING. The art of producing figures in relief from a plane surface of metal by means of a Chisel or Punch. See CHASING.

EMBROIDERY. Figures worked in textile fabrics by means of a needle and thread. It is of very ancient practice; it is described by Homer, and remains of Egyptian Embroidery are extant.

EMERALD GREEN (PAUL VERONESE GREEN, *Fr.*) A pigment of a vivid light green colour, prepared from the arseniate of copper, used both in oil and water-colour painting; there is no doubt of its durability if used unmixed with other pigments, and as no other pigment can supply its place, it is desirable that it should be retained on the palette. It is known in commerce by the names of SCHEELE'S GREEN, MITIS GREEN.

EMPAISTIC (*Gr.*). Inlaid work, resembling the modern Buhl, Marquetry; next to Toreutic Art (with which it must not be confounded), that branch most practised by the ancients. It consisted in laying threads, or knocking pieces of different metals into another metal.

ENAMEL PAINTING. Painting upon metal previously covered with a glazed ground. This kind of painting can only be done in small pieces and it stands in the same relation to Porcelain-painting as Miniature does to Water-colour-painting. The metals used are gold, silver, and copper; the two latter are usually gilt. For *Bijouterie* an opalised semi-transparent ground is laid on, or a transparent one through which the foil may be seen: for Painting, an opaque white ground, such as we see on the dial-plates of clocks is laid on the metal. The laying-on and burning-in of this ground is called ENAMELLING. The grounds are always more fusible than the metal, and they must be less fusible than the colours laid on it. The town of Limoges in the south of France has acquired a great name in the history of the art of Enamelling; it was particularly distinguished in the twelfth century, and its productions were called *Opus de Limogia* and *Labor Limogiæ*. Many Reliquaries of that time are still extant, the sides and sloping roofs of which are composed of plates of copper covered with etchings and enamel-paintings.* The most famous artist in Enamelling was Leonard Limousin of Limoges, from whom the French works of Art of that period were called LIMOUSINS; other masters in this Art were Pierre Rexmon, Jean Court, called *Vigier*, J. Laudin, P. Nouaillier, the master J.P. who is known to us only by his cipher, but whose works are excellent, displaying noble ideas, and the master P.C., who is much praised by DR. WAAGEN in his work on *Art and Artists in England*. As regards the technical part of Painting, the works of these masters rank far below those produced in more recent times; they are rather illuminated line-drawings with a glazed transparency of colour, or monochrome paintings (*en grisaille*), the naked figures being well modelled and generally of a reddish tint; the ornaments in gold and the gilded lights make the paintings appear rich and brilliant. In the course of the seventeenth century the technical part of the Art of Enamel-painting improved considerably, progressing from MONOCHROME to that in various colours. Towards the end of the seventeenth and the beginning of the eighteenth centuries, the Art arrived at technical perfection, and real pictures were produced with the softest and most delicate gradations of colour. But the works of this period were of very small dimensions, the paintings being sometimes on silver, but generally upon gold, and principally portrait medallions, for which the Art was now employed. Much that was excellent was produced, but in historical representation the artists followed the degenerate style of the compositions of those days, so that these works, in spite of their technical perfection, must rank below those of the sixteenth century.

ENAMEL-PAINTING ON LAVA. A newly invented style of painting very serviceable for monuments. This invention of enamelling upon stone, discovered in France and well known in Germany, has produced a kind of Painting having all the advantages of colour and treatment, and the great recommendation of being nearly indestructible. The material used was discovered by Count Chabrol de Volvic; it consists of Volvic stone, and Lava from the mountains of Auvergne. The method of Painting is a new kind of Enamelling, and has been used by Abel du Pujol and others in various works of Art; for example, the altar of the church of St. Elizabeth, at Paris; it has recently been used in architecture by Hittorf of Cologne, for the exterior of buildings. In Paris there are several tablets painted with figures in the Arabesque and Pompeiian styles which have excited great admiration by the ease and yet preciseness of the treatment, as well as by the firmness of the materials, for a sharp piece of iron might be drawn over them without injuring the painting.†

ENCARPA (*Gr.*) A decorative ornament in

Painting and Sculpture, in the form of a festoon of fruit and flowers.

ENCAUSTIC. Painting with a wax medium, which is impregnated and fixed upon the canvas or panel by the aid of heat, burnt-in (*Incaustum*), practised by the artists of antiquity, who used the style and wax for tablet-pictures and architectural decoration. The invention of Encaustic painting is ascribed to several masters. It was certainly an important branch of ancient Art, but though used upon wood, clay, and marble for decorative purposes, animals and flower-pieces, it was employed but little for gods and heroes; wooden doors, triglyphs, *lacunaria*, ships and marble architectural ornaments were also painted in Encaustic, sometimes with simple patterns and sometimes with figures. The overlaying of mural paintings with Punic wax to preserve their colours was also called ENCAUSTIC, which word seems to have been used in a double sense, viz. for laying on durable pigments, and also for protecting them. There is no antique painting extant which can be called Encaustic; all those supposed to be so, having upon closer examination proved to be in FRESCO or in TEMPERA. Neither wax nor any other coating has been found in the many paintings, (the Aldobrandini Marriage, &c.) examined by Sir H. Davy, therefore as our sole knowledge of Encaustic is derived from the writings of ancient authors, which give us no clear account of the art, it would be wiser to leave the subject to the archæologists. The investigations of connoisseurs and savans also convince us that we have little to regret in the loss of Encaustic painting, since oil is a far better medium than wax.‡

ENCOMBOMA (*Gr.*) A portion of Greek costume consisting of a kind of apron, fastened loosely round the loins by being gathered into a knot. It was worn chiefly by young maidens; its use appears to have been to keep the Tunic clean. The annexed woodcut represents a young female playing on the double pipes, probably an attendant in the scene of some play.

ENDROMIS (*Gr.*) A cloak made of warm coarse materials like a blanket, used to throw over those who were heated by the foot race; or, after athletic exercises, to protect the wearer from the effects of exposure to cold. In more recent times the name was applied to a luxurious garment worn by women, especially those of Rome. Figures clothed in the Endromis are of frequent occurrence in works of Art relating to the Exercises of the Gymnasium. This word also designates the hunting boots worn by Diana, as being peculiarly suitable for the chase, the toes being left uncovered.§

ENGRAVING. The art of producing designs by means of incised lines upon plates of metal, &c., such as copper and steel, which, being filled with ink, yields impressions to paper, upon being submitted to the action of the press. Designs are also *engraved* upon various articles of ornament (CHASING) and upon sepulchral brasses, the details of which do not belong to the plan of this Dictionary, but they may be found in works specially devoted to the subject.‖ Gems and precious stones are also submitted to a process of engraving, either in *Cameo* or *Intaglio*. Engraving on wood is termed XYLOGRAPHY.

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* "The Parthenon with its sculptures constituted an immortal work, never again perhaps to be approached by human thoughts or hands. Though mutilated to a great extent, the fragments of the figures which once adorned the Parthenon, cannot be too often drawn. The superiority of the Elgin Marbles to all others, consists in this, that they represent the human frame draped and undraped, massive, and beyond the natural size, in nearly every attitude, without the artist having in a single instance degenerated into coarseness, mannerism, or been forgetful of absolute truth—beauty ever kept in view."—FAU's *Anatomy for Artists*, translated by Dr. Knox. London, 1849, Ballière.

† Besides the pictures of the *Visitation*, we meet with many of the Holy Family in which Elizabeth is introduced. The most famous of these is that by Raffaelle, known as the 'Pearl of the Escurial.'

‡ Thus the SCEPTRE is the *Attribute* of Royalty, and the *Emblem* or *Symbol* of Power. The Paschal Lamb of the Jews *figures* the Lamb without stain, which has expiated the sins of the world; but as Jesus Christ has been depicted under this EMBLEM in the New Testament, this EMBLEM becomes a SYMBOL. And to remove all uncertainty in depicting this Symbol in Christian Art, we give to the Lamb a NIMBUS upon which is figured a CROSS; or the *Cross of the Resurrection*, or simply place a Cross above its head; these are the ATTRIBUTES which distinguish it from other figures of a Lamb, which are neither Emblems nor Symbols.

* The time when the Art of Enamelling attained perfection was some centuries later than the above. In the sixteenth century we meet with French Enamel-paintings called *Emaux de Limoges*, from the town where they were produced, and by which name they were afterwards known to all the world. These works, forming a remarkable era in the history of Art, consist of plates and ornamental vessels of various kinds, for the most part made of copper, (latterly, however, of the precious metals) and having various paintings burnt-in. They stand beside the Italian MAJOLICA (vessels made of baked clay with the painting burnt-in), being a branch of Art closely allied to them.

† See Rapport concernant la Peinture en Email sur Lave de Volvic emaillée, fait à la Société des Beaux Arts, par M. Mirault.

‡ Those who are curious on the subject of WAX PAINTING should consult an excellent pamphlet, entitled *Notice sur la Peinture à la Cire, dite Peinture Encaustique*, par M. A. DUBOZIEZ. Paris, 1844.

§ See RICH's *Illustrated Companion to the Latin Dictionary and Greek Lexicon*.

‖ See FIELDING, *The Art of Engraving*, 8vo London, 1840.

ENGRAVINGS. Impressions upon paper taken from copper or steel plates; those from wood-blocks are usually termed WOODCUTS.

ENKYKLON. A kind of *Himation* used by the Greeks for wrapping round the person; or the half upper Chiton worn by the Greek women. See CHITON and HIMATION.

ENSIGN. The military standard of the Romans. This originally consisted of a wisp of hay or straw, but was soon succeeded by the representation of various animals, of which the Eagle was the most important (Fig. 1); this was formed of bronze or silver, and affixed to the summit of a pole or ornamented staff, upon which also were attached other emblematical figures (fig. 2, 3), portraits of the Emperors, &c. When Constantine had embraced Christianity, a figure or emblem of Christ, woven in gold upon purple cloth, was substituted for the head of the Emperor (fig. 4). This richly ornamented standard was called LABARUM. Other nations have also their peculiar ENSIGNS. See SMITH'S *Dictionary of Greek and Roman Antiquities*.

Fig. 1. Fig. 2. Fig. 3.

Fig. 4.

EPICHYSIS. A kind of pitcher or jug, used by the Greeks, with a narrow neck and small lip, from which the wine was poured into the drinking-cup. It was also adopted by the Romans.

EPIC REPRESENTATION. The Epos, or Epic poem, relates a grand event on which important consequences depend. In Plastic Art, Reliefs on Walls, and Friezes, and Encaustic, and Fresco-painting which can be executed on large surfaces as well as Oil-paintings, by which a considerable space on canvas may be filled, are peculiarly adapted for the representation of an Epos, or of a great action. But the artist has not, like the poet, the power of representing in connexion, those consequences of single events, scenes &c., which form the whole. The limits of connexion (with the poet often only single words, clever phrases, or striking transitions) are denied to the artist, and he must therefore limit himself to the means at his command, of showing in the clearest manner possible, the point of the event from which its consequences are developed. The Plastic artist can and may depict the moment of an event or a scene, including several events which he may define or suggest. To choose this moment rightly, to draw strikingly, and to execute intelligibly is the important task, in the performance of which the true master, and Epic Artist are seen. The Epic picture, whether it belong to plastic work or painting, is thus the representation of an important action of human life, of ancient or modern times, of distant or neighbouring nations, of events which have happened or which have been invented. It must in every case be true or probable, *i. e.*, belonging to history and reality, or possible; in other words, the circumstances to be represented must be brought out conformably to Nature and Art, and have nothing contradictory in themselves. The Epic work of Art, is always only a fragment (though an important one,) of a classic or romantic, of a more or less historical, or of a pure poetic Epos, often the quintessence of an Epos, but never the Epos itself. The Plastic descriptive work of Art is thus limited to the poetically important event, but is in its limitation the utmost concentration of history, while it brings forward a principal action, with a short but clear glance of the most important preceding and succeeding circumstances, so that all forms are arranged in action in their due relation to each other, or to the principal point of the Picture. If this be undertaken with genius and happily executed by a masterly hand, the whole will not only attract the eye of the spectator, as a harmonious grouping of different details, rich in references and finding a centre point of union and conclusion, but will rivet his attention.*

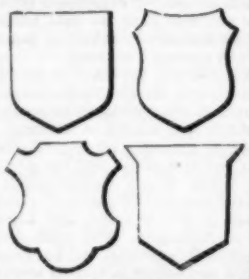
EPITAPH. (EPITAPHIOS, *Gr.*) Song of praise, or oration delivered by the Ancients at their funerals; the Moderns understand by this term monuments in churches to the memory of the dead. Epitaphs are thus permanent objects of remembrance, and are either tablets or monuments lying upon the ground, and covering the Grave, such as tombstones and tombs. Epitaphs were general in the middle ages, and many beautiful sculptures now existing of the Roman and Germanic styles belong to this class of Art. They were generally placed near the grave, and were of various forms, viz., statues, or reliefs in bronze or stone, tablets with carvings and paintings, &c. The weapons, fragments of armour, and drapery, banners and shields placed over or at the grave may be reckoned as Epitaphs. By a further perversion from its original meaning this word is now generally used to designate the *Inscription* commemorative of the actions and virtues (real or imaginary) of the deceased.

EQUESTRIAN STATUE. Statues of men on horseback, usually formed of bronze, but sometimes of lead and stone. London enjoys the singular eminence of possessing the worst equestrian statues to be found in any city of Europe.

ERMINE. The fur of the animal of this name. It is an emblem of purity, and of honour without stain. Robes of royal personages are lined with it to signify the internal purity that should regulate their conduct.

ESCALLOP. An emblem of St. James the Great, which is frequently met with in churches, dedicated to his honour. It is one of the attributes and insignia of pilgrims, adopted by them in their voyages to the sepulchre of this apostle, gathered by them on the sea-shore, and fastened on their hoods or hats as a mark of the pilgrimage.

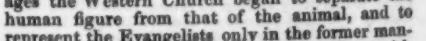
ESCUTCHEON. The name applied to the shield upon which coat armour is emblazoned. It originally took the simple form of the knight's war-shield, as seen in our first example; but was afterwards varied in a fanciful manner, as exhibited in our specimens, which are selected from various heraldic escutcheons, whose dates range from the time of Edward I. to that of Queen Elizabeth.



ETCHING. That operation by which a slight depression is made at pleasure on the surface of a body by means of a liquid solvent, called Etching-fluid. This is properly a diluted acid, and metals and especially calcareous substances are used for etching upon. For the protection of those parts of the surface which are not to be deepened, and which ought not to be touched by the Etching-fluid, a resisting substance is necessary, which may either be wax, rubbed on the surface when warmed, or a thick varnish, but which generally consists of a preparation of resin; only in a few cases is that plan available which seems at first the simplest, namely, to cover solely those places which are not to be acted upon by the acid; the general method is to cover the whole surface, and then remove the ground in the required parts, as delicacy and clearness can only be acquired in this manner. The scratching away the ground is called ETCHING, and is performed with a fine steel needle, or in the broader parts with the pointed blade of a small knife. Etching upon copper is the most common; it is not only executed alone, but is used for the restoration of copper-plates and combined with other kinds of engraving. There are three kinds of Etching upon copper. SCRAPING or *real* Etching; AQUA TINTA; and Etching in *relief* or ECTYPOGRAPHY. In the two first methods, the lines of the design are Etched-*in*: in the third method, the lights are Etched-in, and the lines of the design left standing in relief as are the letters of type-founders. Steel is treated in the same manner as copper. For etching on brass and silver, diluted nitric acid (*aqua-fortis*) is used. Gold is acted upon by nitro-muriatic acid (*Aqua Regia*), this etching is not used for impressions but only for ornaments, or as a preparation for the graver. For Etching on glass, only fluoric acid can be used, which is also employed to etch upon agate, rock-crystal, chalcedony, jasper, and siliceous stones. Calcareous stones, especially that used by lithographers, and also marble are available for etching, for which diluted nitric acid is used.

ETCHING-GROUND. The substance used to protect the surface of the metal, &c., from the action of the acid. It is usually composed of a mixture of wax and resinous substance, differing in composition according to the kind of engraving for which it is used.

ETCHING NEEDLE. The instrument by which the lines of an engraving are cut into the



metal. When used simply as a BURIN to produce the intended effect without the aid of acid, it is then termed a DRY POINT.

ETCHINGS. Impressions upon paper of designs etched upon copper, steel, &c., usually limited to works executed with the Dry-point.

EVANGELISTS. On the earliest sculptures the EVANGELISTS are symbolised by four Scrolls, or, with reference to the four Streams of Paradise, by four Rivers flowing down from a hill, on which stands a Cross and the Lamb, the MONOGRAM of

Christ. The representation of four Streams flowing from a rock, on which is the lamb, is mentioned in the letters of Paulina of Nota, it refers to the Apocalypse, ch. i. 17, and is also intended as a poetical image of the four Evangelists as the springs of Christianity, ever flowing to all parts of the world. They were afterwards represented as the forms out of Ezekiel, vii. 1—10, viz., a Man, a Lion, a Bull, and an Eagle, which are mentioned as supporting the throne of God (Rev. iv. 6-7). After the fifth century, the Byzantine artists, keeping strictly to biblical terms, represented the Evangelists (at first in mosaic) as miraculous animals, half *men* and half *beasts*; they had wings like the CHERUBIM, and were either in the act of writing or had a scroll before them. The human face was given only to Matthew or Mark, to which of these two was doubtful, even to the time of Jerome, with whom originated the present appropriation of the attributes; the other three had the heads of a Lion, an Ox, and an Eagle, with corresponding feet. This representation was customary for some time in the Greek Church. In the latter part of the middle ages the Western Church began to separate the human figure from that of the animal, and to represent the Evangelists only in the former manner, generally as writing, and three of them with the animals by their sides as Attributes. The four animals are often represented with scrolls, anciently inscribed with the initial sentences of each Gospel. In later examples the names of the Evangelists are inscribed on the scrolls, but the commencement of their Gospels is far more appropriate. In sepulchral brasses the Evangelistic symbols are found variously arranged, but they are most frequently placed so as to follow the same order (according to

* One of the finest examples of the Epic in painting is the *Hunnenschlacht*, 'Battle of the Huns,' by the greatest artist of modern times—KAULBACH. It adorns the gallery of M. Raczynski, at Berlin, and is a work of which not only Germany but all Europe may be proud. It is engraved in RACZYNSKY'S *Modern Art in Germany*. The frescoes illustrating the '*Nibelungen Lied*,' by Cornelius and others, in the palace of the King of Prussia, at Berlin, are fine examples of EPIC REPRESENTATION.

Mr. Didron, this is the only correct disposition).* According to St. Jerome's arrangement St. Matthew had a Man or Angel by his side, because his Gospel begins with a genealogy showing the human descent of Christ. St. Mark has a Lion, the symbol of the royal dignity of the Saviour, and referring to the desert (Mark i. 13) in which he was with wild beasts. St. Luke has the Ox, the symbol of the high priesthood, because his Gospel begins with the history of Zacharias serving in the temple. St. John has the Eagle, the emblem of the divinity of Christ, and referring to the doctrine of the *Logos*, with which his Gospel commences. Christ was thus symbolised by the Evangelists, as Man, King, High Priest, and God. The EVANGELISTIC SYMBOLS are found variously employed in Christian edifices and ornaments of every period in the history of Art, and they are introduced in Christian design under a great variety of place and circumstance, *e. g.* most appropriately on books of the Holy Gospels, enamelled in silver and set on the angles of the covers; on crosses, as being the four great witnesses of the doctrine of the Cross. For the same reason, on the four gables of Cruciform Churches; also in cross frontals for altars; at the four corners of monumental stones and brasses in testimony of the faith of the deceased in the Gospel of Christ; around images of the MAJESTY, the Holy Trinity, Agnus Dei, Crucifixion, Resurrection, whether painted on glass, or ceilings and walls, or embroidered on vestments or altar-cloths, as the Sacred Mysteries represented are described in the Holy Gospels.†

EXECUTION, in Painting is the term given to the peculiar mode of working for effect—the manipulation peculiar to each individual artist; where it predominates over FINISH, or where EXECUTION exhibits a studied eccentricity, it degenerates into MANNERISM, which, when it merely exhibits the manual dexterity of the artist, is usually the exponent of mediocrity: at the same time it must be admitted, that good execution is always aimed at by the true artist.‡

EXOMIS. In Grecian costume a garment worn chiefly by the working classes, without sleeves or with only one sleeve for the left arm, leaving the right and part of the breast exposed and free. It varied much in form, sometimes it was a CHITON at others a PALLIUM, serving the purposes of each. In works of Art it is usually applied to representations of the Amazons, and to Charon, Vulcan, and Dædalus. It was also the dress of old men in the comic plays of Aristophanes and others. Our illustration of this article of dress is given from the statue of a Fisherman, in the Townley Gallery, at the British Museum, and very clearly exhibits the general form it assumed among the poorer classes.

EXPRESSION. That transient change which takes place in the permanent form of a face or figure, while under the influence of various emotions. This permanent form in its normal state may be sufficient to enable us to determine the CHARACTER, and be independent of Beauty, and not even indicative of a capacity for Expression, yet Expression will impart to a face of the most ordinary character a charm closely allied to Beauty.* The chief feature of Expression is the EYE; it takes a thousand shades from the relations of the surrounding parts; and the EYEBROW, 'that dark arch which surmounts it,' is itself an eloquent index of the mind.† The various Affections impart their own peculiar characteristics upon the human countenance, which must be carefully studied by the artist; 'till he has acquired a poet's eye for nature, and can seize with intuitive quickness the appearances of passion, and all the effects produced upon the body by the operations of the mind, he has not raised himself above the mechanism of his art, nor does he rank with the poet and historian.'‡ The disposition of the limbs and body in Expression belongs to GESTURE, much of which appears necessary and common to humanity, but much also belongs to national habits and customs.

EYE. The Eye is the most active feature in the countenance, the first of our organs to awake, and the last to cease motion. It is indicative of the higher and holier emotions, of all those feelings which distinguish man from the brute. In the Eye we look for meaning, sentiment, and reproof; it is the chief feature of Expression. A large Eye is not only consistent with Beauty, but essential to it. Homer describes Juno as 'Ox-eyed.' The Eye of the Gazelle illustrates the Arab's idea of woman's beauty, when he compares the Eye of his beloved to that of this animal. The timidity, gentleness, and innocent fear in the eyes of all the deer tribe, are compared with the modesty of a young girl.§ In a well formed face the Eye ought to be sunk, relatively to the forehead, but not in reference to the face; that would impart a very mean Expression. It is the strong shadow produced by the projecting Eyebrow which gives powerful effect to the Eye in sculpture.‖

EZEKIEL. One of the four principal Prophets. Like them, he bears a book; but his own peculiar attribute is a closed gate with towers, which is either placed in his hand or standing by his side, and which referring to his Vision of the new Temple, is the type of the heavenly Jerusalem, mentioned by St. John in Revelation. It is one of the oldest symbols of Christianity, and also alludes to the mystery of the miraculous Conception; for we find it together with Moses and the burning bush, Aaron's Rod, Gideon's Angel and Fleece, on the volets of a picture of the Virgin by Van Eyck, of which only a copy at Bruges is in existence. The subjects usually chosen by the painter in which Ezekiel appears are—his Vision of the Almighty, and his Vision of the Resurrection of the Dead, and in a group with the three other great Prophets.

ART IN CONTINENTAL STATES.

PARIS.—There has lately been brought to a close in Paris, the publication of a magnificent work, commenced fifteen years ago, and entitled *Trésor de Numismatique et de Glyptique, ou Recueil Général de Medailles, Monumens, Pierres Gravées, Sceaux, Bas-reliefs, Ornemens, &c.*; extending from remote to present times, and most curious with reference both to Art and History. Before making our readers acquainted with this important publication, we may mention that the wealthy collection of the British Museum, of the Bank of England, and many of our private collections, have, in a great measure, served to complete this great work; and that Mr. Paul Delaroche, the illustrious painter, whose works are so well appreciated in England, and Mr. Charles Lenormant, Keeper of the Collection of Medals of France, have both directed the vast undertaking. The collection of the *Trésor Numismatique et de Glyptique* consists of twenty volumes in folio, and contains upwards of a thousand plates in folio, which reproduce more than fifteen thousand Art-relics; it is also divided into three classes: 1st. The antique medals, cameos, &c.; 2ndly. The coins of the middle ages, and those appertaining to modern history; 3rdly. Those of modern times.

In the 1st class, which consists of four different works: first, the numismatic art of the Greek kings; second, the *Iconographie* of the Roman emperors and their families; third, the new mythological gallery; fourth, the bas-reliefs of the Parthenon and Phigalian marbles; we may confine ourselves, for brevity sake, to mention the works of the Greek and Roman periods. The numismatics of Greek kings, conceived on an entirely new system, differ in many essential respects from the splendid, but costly, "Iconographie Greeque" of Visconti. The work of this illustrious antiquarian, although more comprehensive, as it contains the marbles, bronzes, paintings, engraved gems, and medals, is less complete than the present work, which contains about ten times the amount of matter, whether medals or authentic and celebrated engraved gems. All the cameos, and all stones, whether engraved in relief or intaglio, are given the exact size of the originals. The portraiture of the Roman emperors and their families, extends to the widest range of Roman numismatics, and also includes the most celebrated antique cameos. This volume also contains ten times the number of medallic specimens to be found in the work of Visconti; there being eighty cameos, and upwards of a hundred intaglios, the size of the originals; whereas, in Visconti, the number of cameos is nineteen and intaglios seven, and these are either reduced or augmented in size. The finest specimens have been selected from the collections of France, Vienna, Dresden, Munich, Florence, Naples, St Petersburg, Weimar, &c.

In the 2nd classification, forming ten separate works, in fourteen volumes, on the middle ages and modern history; the medals struck or chiselled in Italy, during the fifteenth and sixteenth centuries, claim especial notice, so various, so fine, so truthful, and so delicately are they worked. Artist and connoisseur will equally relish and study the works of the celebrated Victor Pisano, a Veronese artist, and cotemporary of Masaccio; he executed a great number of admirable medals, and succeeded in founding a colony of illustrious engravers, who afterwards overspread Italy: his chief pupils were M. de Pasti, his rival; Julio della Torre, Jan, Maria, Pomedello, Jean Carotto, &c. Secondly, the volumes on the seals of the kings and queens of France, those of England, the great dignitaries of France, &c., at once interesting as art and history. Amongst the seals of the dukes of Burgundy may be noticed for their admirable workmanship those of Charles the Bold, and of Mary of Burgundy, his daughter.

3rdly, The selection of the finest French medals from the time of Charles VIII. to 1798, forming three volumes, includes the work of Dupré and Warin, two eminent French engravers, who have engraved the large and magnificent medallions of Henry II. and Catherine di Medicis; Charles IX., Henry III., Henry IV., and Mary di Medicis, and all the great men of those different reigns. It is especially owing to these two engravers, gifted with such rare and fertile powers, that France ranks so high in this peculiar branch of Art.

4thly, The general collection of bas-reliefs and ornaments, or typoglyptical medley of ivories, weapons, trinkets, and furniture. The artist, the antiquarian, the ornamental carver, and the amateurs of antique productions, will find numberless objects of interest, copied with a fidelity and delicacy inconceivable.

The third and last class, which contains the contemporary art of Numismatics, has been condensed into two volumes, in which will be found the medals commemorative of the French Revolution of 1789, and the medals of the "Empire," and the Emperor Napoleon. All the medals of the French Revolution are generally more curious as historical documents than brilliant works of Art. The reverse is the case with those of the "Empire;" not only are they interesting as examples of the French chisel, they often record facts which have escaped the chronicles of the time. They afford a singularly faithful picture of the political revolution of ideas, and the passage from democratic to monarchical principles, which is as striking as the dissimilarity of the Arts at each epoch.

Whether we glance over the plates of this large work, or the accompanying text, we are bound to acknowledge that the *Trésor de Numismatique et de Glyptique* is the most important work of Scientific Art which has appeared either in France, or even Europe, for the last fifty years. All our

* It is worthy of particular notice, that in the Vision of Ezekiel, each of the four animals had four faces, being those of a man, a lion, an ox, and an eagle; whereas in the Vision of St. John, the four faces are on four distinct beasts. The union of the four evangelistic symbols in one animal is called a TETRAMORPH.

† See PUGIN's *Glossary of Ecclesiastical Ornament and Costume*. LORD LINDSAY'S *Essays on Christian Art*. DIDRON, *Iconographie Chrétienne.—Histoire de Dieu*.

‡ "By the term EXECUTION, I understand the right mechanical use of the means of Art to produce a given end. All qualities of Execution, properly so called, are influenced by, and in a great degree dependent on, a far higher power than that of mere Execution—knowledge of truth. For exactly in proportion as an artist is certain of his end, will he be swift and simple in his means; and as he is accurate and deep in his knowledge, will he be refined and precise in his touch."—*Modern Painters*, vol. i.

"The first quality of EXECUTION is, *truth*; the second, *simplicity*; the third, *mystery*; the fourth, *inadequacy*; the fifth, *decision*; the sixth, *velocity*."—Vide MODERN PAINTERS, *by a Graduate of the University of Oxford*, vol. i.

* It is the opinion of many that there is no inherent Beauty in the normal human face, but that it consists entirely in the capacity of Expression, and the harmony of the features consenting to that Expression. Expression is even of more consequence than shape; it will light up features otherwise heavy; it will make us forget all but the quality of the mind. Vide SIR CHARLES BELL'S *Anatomy of Expression*.

† Besides the Eyes, in the countenance, the Brows, by which requests are granted or refused, appeared to the Ancients especially expressive of earnestness and pride; the Nose, of scorn and ridicule; laying the arm over the head denotes rest, still more completely if both are clasped upon it; the head supported on the hand, earnest reflection; crossing the feet over each other in a standing and leaning posture appears to denote, in general, rest and firmness.—Vide MULLER'S *Ancient Art and its Remains*.

‡ "Anatomy, in its relation to the Arts of Design, is in truth, the grammar of that language in which they address us. The Expression, Attitudes, and Movements of the human figure are the characters of this language, adapted to convey the effect of historical narration, as well as to show the working of human passion, and to give the most striking and lively indication of intellectual power and energy."—SIR CHARLES BELL'S *Anatomy of Expression*.

§ "Let her be as the loving hind and pleasant roe."
Vide SIR CHARLES BELL'S *Anatomy of Expression*.

public libraries may be proud of possessing so rich and splendid a collection.

THE GALLERIES OF VERSAILLES.—Several amateurs of painting, who have recently visited these galleries, have remarked that the large pictures placed in the recently constructed Salles of the Croisades, Constantina, &c., are in such a damaged state that, if immediate steps be not taken, it will be difficult to preserve them from complete destruction.

The late king Louis Philippe having demanded that the Standish and Spanish Galleries in the Museum of the Louvre should be given up to him, the Government, unwilling to assume the responsibility of granting or refusing the request, referred the matter to the Council of State; and it has been by them decided that the two collections shall be restored to the family of the deceased sovereign. The *Athenæum* adds:—"It is now said that the deceased king had been content with the formal admission of his claim,—and that one of the last (and one of the many munificent) acts of his life which France has to set against his errors when she shall have time to be just, was to present these two collections to the nation that drove him out to die in exile.

The Parisians have recently inaugurated a statue of Baron Larrey—Napoleon's famous Chief of the Surgical Staff—in the Court of the Val de Grace. The ceremonial was attended by deputations from all the learned bodies of which the Baron was a member, and one from the old soldiers of the Empire clad in the costume of that time. The statue is the work of M. David; and the bas-reliefs which decorate the sides of the pedestal, represent respectively the Beresina, the Pyramids, Austerlitz, and Somo-Siera.

BRUSSELS.—The *Brussels Herald* states that the commercial value of the works of art contained in the churches of Antwerp, eleven in number, is, by the late financial report of the province, estimated at 49,763,000*f.*, nearly two millions of English money.

VENICE.—The Emperor of Russia has purchased the celebrated Barbarigo Gallery at Venice. It had been carried to Vienna for the inspection of the Archduke Regnier, on the extinction of the family who had formed it; but after remaining there for some years, the purchase was declined. It contains many *chef-d'œuvres* of the great masters, and as many as seventeen Titians. The Emperor has purchased the whole for 560,000*f.*

CORRESPONDENCE.

SIR,—In the last number of your valuable Journal, your contributor, Mr. Robert Hunt, has fallen into some inadvertencies which I wish to point out.

In an interesting account which he gives of the proceedings of the British Association, at its late meeting in Edinburgh, he makes the following remarks upon my communication to that meeting:—

"As this hypothesis of Mr. D. R. Hay has already been the subject of a communication to the Society of Arts, and having been published by the author, we are not satisfied that it correctly found a place in the proceedings of an association, the object of which is purely the advancement of science by the announcement of new facts or statements of the progress of investigations."

Now the paper I brought before the meeting of the British Association at Edinburgh, was never brought before the Society of Arts; neither has the subject, although now in the press, been published by me. The matter is, no doubt, of a nature quite cognate to papers that I have brought before the Society of Arts, and works that I have already published; but the scope and tendency of the paper in question were exactly what Mr Hunt truly says are the objects of the Association, for in it *new facts were announced*, and *statements of the progress of investigations were made*.

Mr. Hunt further observes, that "although disposed to regard the really beautiful as the result of a spiritual power, which will not be controlled by any set formula, or bound within any geometrical lines, it is pleasing to see that the spontaneous emanations of the Greek mind conform to laws—undreamed of by the Greek artists themselves—which are found to prevail through the mechanism of the universe."

Mr. Hunt has written much, and written well, upon the application of Science to Art; and it is, therefore, strange that he should make such remarks as the above. It is a dangerous doctrine, and has hitherto tended to retard the progress of the Fine Arts in this country, to teach that genius is above the observance of any rules. The student in high Art should rather be taught that a knowledge of the set formula, by which the human form may be bound within geometrical lines, is of as much importance in assisting the efforts of his genius, as a set formula of grammar and of the mechanism of verse are to the poet. The genius in both cases is, doubtless, a spiritual power; but that power is, in both cases, subject to definite laws, which can be taught and which may be understood by men ungifted with that genius which constitutes the true poet or the true artist. When Mr. Hunt observes, that the great works of Grecian Art were spontaneous emanations of the Greek mind, and that the geometrical laws to which these works are now found to conform, were "undreamed of by the Greek artists;" he apparently forgets that it is recorded in the most authentic histories of ancient Art, that Pamphilius, the master of Apelles, Melanthius, and Pausias, taught a mathematical principle in Art of such importance that his pupils paid a fee of one talent (225*l.* sterling) for which—according to the Abbé Barthèlemie—he engaged to "give them, for ten years, lessons founded on an excellent thory;" and that Parrhasius, the rival of Zeuxis, who flourished about the same time, is stated to have accelerated the progress of Art by being in the highest degree acquainted with the science of proportions.

The fact, therefore, appears to be, that the great works of Art handed down to us from the ancient Grecians, at the period of their highest excellence, were as much the result of a thorough education in certain mathematical laws which constituted a science of proportion, as they were the result of spontaneous emanations of mind. A science of proportion and geometrical beauty must sooner or later be the principal branch of education in our schools of Art—else they must remain in their present unsatisfactory condition.

Mr. Hunt denominates my system of geometrical beauty "an hypothesis." This is a misnomer; for nothing remains hypothetical that can be mathematically demonstrated.—I remain, Sir,

Your most obedient servant,

D. R. HAY.

EDINBURGH, *Sept. 8th.*

PAXTON'S PALACE OF GLASS
FOR THE EXHIBITION OF 1851.

THIS important building having been definitely arranged, the ground enclosed, and Messrs. Fox, Henderson & Co. busily engaged on the materials for its iron frame-work, and Messrs. Chance, of Birmingham, on the glass, it behoves us to give a few notes of its arrangement and size. The main measurements are as follow:—The plan is a parallelogram, 1848 feet long and 408 feet wide, with an addition on the north side, 936 feet long and 48 feet wide. The height is 66 feet. Nearly midway, 900 feet to the centre, on the west side, and 948 feet on the east, a transept is formed, with a semi-circular roof, 108 feet high from the ground, to enclose a group of trees. This further serves to break the long line of the side elevation, and marks out the central entrance. There is another principal entrance at each end. The main parallelogram is formed into 11 divisions longitudinally, alternately 24 feet and 48 feet wide, with the exception of the great central walk, which is 72 feet broad. There are three large refreshment courts. The area on the ground-floor is 752,832 square feet; the area of the galleries included in the contract is 102,528 square feet, making a total of 855,360 feet. Other galleries may be introduced if needed, affording an additional area of 90,432 square feet.

The iron columns are placed 24 feet apart, and are to be of similar form throughout. For convenience of construction the sash bars and each pane of glass are of precisely equal sizes, so that the entire of this immense building may be prepared in such a manner that it will merely want putting together on the ground. The number of columns, varying in length from 1. feet 6 inches to 20 feet, is 3320. There are 2244 cast-iron girders for supporting the galleries and roofs, besides 1128 intermediate bearers or binders, 358 wrought-iron trusses for supporting roof, 34 miles of gutters for carrying water to the columns, which are hollow, and serve as water-pipes, 202 miles of sash-bars, and 90,000 superficial feet of glass. The building will stand on about 18 acres of ground,—giving, with the galleries, an exhibiting surface of 21 acres; but provision will be made for a large increase of galleries if necessary. The gallery will be 24 feet wide, and will extend nearly a mile. The length of tables or table space for exhibiting will be about 8 miles. An idea may be formed of the unprecedented quality of materials that will be employed in this edifice, from the fact that the glass alone will weigh upwards of 400 tons. The total cubic contents of the building will be 33,000,000 feet.

The amount of the contract by Messrs. Fox & Henderson for the use and waste of the materials employed in the building, is 79,800*l.*, the whole building to become the property of the contractors, and to be removed by them. If, on the contrary, the building be permanently retained, the cost of it will be 150,000*l.* That it will be permanently retained we feel no doubt; and the way in which it might be made available as a winter-garden, or great covered place for riders and pedestrians in bad weather, has been strongly enforced by many of our contemporaries, in whose opinions as to the advisability of its permanency we entirely concur. It will always be an ornament to the park, and will in many ways be available for public gratification, at the same time that it will be constantly ready for future Exhibitions whenever they occur, and an immense amount of trouble, as well as expense, saved to the country.

The roof of the building, also of glass and iron, consists of a series of ridges and valleys, eight feet span, running transversely, so that there is a valley at the head of each column. Along the sloping sides, without and within, the water is conducted into gutters at the head of each column, whence it escapes through the columns themselves. The provision for ventilation is, according to Mr. Paxton, a very peculiar part of his plan. The whole building, he says, will be fitted with louvre, or luffer, boards,—so placed as to admit air, but exclude rain. The roof and south side of the building will be covered with canvas,—and in very hot weather it may be watered and the interior kept cool. In the transept alone there will be above 5000 superficial feet of ventilators provided,—and it will be found that, if Mr. Paxton has erred at all in respect of the means of ventilation, there will be too much rather than too little. By covering the south side and roof of the building with canvas, a gentle light will be thrown over the whole of the building,—and the whole of the glass of the northern side of the building will give a direct light to the interior. On each side of the central entrance are the pay-places, rooms for the Royal Commissioners, the committee, clerks, &c. At the east and west entrances are pay-places and clerks' rooms.

As materials for consideration, we may here mention, that the space demanded by the metropolitan districts, up to August 1st, is 27,774 square feet of floor or table, and 24,243 square feet of wall space. For Manchester, it is said 10,000 square feet have been guaranteed. America has accepted 80,000 square feet.

The preliminary proceedings connected with the building, are already being carried on with considerable vigour. Several temporary sheds have been erected within the space enclosed by the hoarding, for stores—including a large one, 200 feet in length, intended to be used as workshops; and another, 60 feet in length, for the use of clerks, draughtsmen, and others connected with the works. This latter shed has a roof constructed upon the same plan as that designed for the building itself, consisting of five series of ridges and valleys filled with glass of the same size as that intended to be used throughout the whole of the beautiful structure. Sheds have also been erected for the gatekeeper and for visitors, and as a pay-office for the men employed in the works. In addition to this, a number of men have been employed in preparing for the construction of the main sewer, which is intended to be connected with one recently formed by Mr. Alger, the builder, between Knightsbridge-barracks and Kensington. A considerable supply of the cast-iron pillars to be used in the structure, have arrived from the foundry, and are deposited on the ground.

There is one important question, regarding the protection from piracy of articles exhibited, which is discussed in the following circular issued to all local committees in connection with the commission, and which, having had several communications on the subject, we think it necessary to insert, as, notwithstanding its circulation in the daily papers and through other channels, it appears not to be generally known.

"Office for the Executive Committee,
"1, Old Palace, Westminster, Aug. 26, 1850.

"Sir,—In reference to the eighth decision of Her Majesty's commissioners, which states that 'arrangements will be made for the protection of articles which may be exhibited, from piracy of the design,' I am instructed by the executive committee to request that you will inform your local committee that an act has been passed in the last session of parliament, which enables exhibitors at the Exhibition of 1851, with the view to obtain a protection from piracy for special classes of articles which they may exhibit, to secure a provisional registration of them, which is to last a year, or even eighteen months, if so extended by the Board of Trade.

"The nature of the articles and character of the protection afforded, are defined by the two several Designs Acts of 1842 and 1843.

"By the first (5 and 6 Vict., c. 100) a copyright or property is given to the authors or proprietors of original designs for ornamenting any article of manufacture for terms varying from twelve months to three years, on payment of fees varying from 1*s.* to 3*l.* And by the second act (6 and 7 Vict., c. 65) a copyright of three years is given to the author or proprietor of any new and original design for the shape or configuration, either of the whole or any part of any article of manufacture having reference to some purpose of utility, on payment of a fee of 10*l.*

"In both cases the copyrights are conferred and protected from piracy by a penalty of from 5*l.* to 30*l.*, recoverable either by action in the superior courts or by a summary proceeding before two magistrates.

"During the continuance of the provisional registration the proprietor of the design may exhibit it, and may sell or transfer his right, and at the expiration of the term may register the design in the usual form. It is necessary that intending exhibitors should clearly understand that the provisional registration conferred by the new act, cannot be applied to the articles of new manufacture or invention for which a protection by letters patent is necessary.

"I am further instructed to say that there are reasonable expectations that the Lords' Committee of Privy Council for Trade will be pleased to determine that the rights of provisional registration shall be granted, without payment of any fee whatever, to all persons exhibiting any articles at the Exhibition of 1851, which would be entitled to claim protection under the above mentioned acts, and that the commissioners for the Exhibition of 1851, will be enabled to afford facilities to exhibitors to effect such provisional registration in the building of the exhibition.

"It will be my duty hereafter to transmit for your information, the rules which it may be necessary for exhibitors to follow in availing themselves of this privilege.

"I request you will have the kindness to communicate this letter to the mayor of your town (if any) and the chairman of your local committee, as early as possible.

"I am, Sir, your obedient servant,
(Signed) "M. DIGBY WYATT."

This letter, if we understand it rightly, scarcely settles the question of protection, or at all events certainly does not settle it satisfactorily; for we find in a paragraph towards the end of the circular, that "it is necessary intending exhibitors should clearly understand that the provisional registration conferred by the new act, cannot be applied to the articles of new manufacture or invention for which a protection by letters patent is necessary." So that it would appear, an exhibitor, however ill able he may be to spare the money, must (unless the privy council for trade should interfere, of which there seems to be some doubt, though a "reasonable expectation") be at the expense of taking out a patent; unless this "expectation" be grounded on some surer foundation than that which attended the application of Mr. Kerr, of Paisley, for the remission of the duty on the cards used in the manufacture of his shawl, there is little hope of a favourable result.

ART IN THE PROVINCES.

LIVERPOOL.—The Annual Exhibition of the Liverpool Academy opened on Saturday the 14th of September. The private view on the day previous to its opening was numerously attended, and sales to a large amount were effected. On entering the great room we found Ansdell's large picture of 'The Rivals;' 'Baptism in Scotland,' by John Phillips; the two pictures 'Rachel,' and 'Esther's Emotion,' by O'Neil; 'The Halt,' by Ansdell; J. Noel Paton's 'Quarrel of Oberon and Titania,' and his 'Reconciliation of Oberon and Titania,' the property of the Royal Scottish Academy of Painters; 'Please Remember the Grotto' by Webster, R.A., Turner's picture of 'Van Tromp going about to please his masters, ships a sea, getting a good wetting;' Egg's 'Peter the Great sees Catherine his future Empress for the first time;' 'A View of the Port of Marseilles,' by E. W. Cooke; Martin's picture of 'The Last Man;' a clever group of flowers by Miss Mutrie; and a picture of great excellence by W. Huggins, called 'A Morning Ride.' Over the fireplace is the large picture of 'Samson Betrayed,' by F. R. Pickersgill, A.R.A., which has obtained the Academy's prize of 50*l.* In proximity to this are small pictures by G. Stanfield, E. A. Goodall, F. H. Henshaw, W. Oliver, G. Dodgson, &c. The next angle of the room contains 'The Kitchen in the Palace of Sir Thomas Gresham, at Mayfield, in Sussex,' by C. Landseer; and the 'Hayfield,' by Alex. Johnson; J. E. Lauder's 'Belarius, Guidarius, and Arviragus, returning from the hunt;' 'A Harvest Field,' by Witherington; W. D. Kennedy's picture of 'Happy Hours—Italy as it was;' Sant's 'Morning;' Hannah's 'Lady Northumberland and Lady Percy dissuading the Earl from joining the wars against Henry IV.'

The next angle, approaching the first entrance, commences with a group of 'Cattle,' by T. S. Cooper; Frith's picture of the 'Coming of Age;' a landscape—'Evening,' by Creswick; F. Goodall's picture of 'The Post-Office,' &c. Having gone round the line, it may be necessary to notice that there are clever and interesting subjects in good situations, by E. Duncan, C. Branwhite, C. Bentley, F. H. Henshaw, H. B. Willis, F. F. Minshull, G. A. Williams, W. E. Deighton, H. Jutsum, R. Tongue, H. M. Anthony, J. Linnell, S. R. Percy, J. Stark, B. Callow, E. C. Williams, W. Havell, and others. The portraits are ably sustained by Westcott, J. Robertson, and others.

Entering the second room, we observe, over the door which leads into the third room, the full-length portrait by Illidge of the 'Hon. Sir Edward Cust, K.G.H.;' and on each side portraits of the 'Marchioness of Douro,' and 'Group of Portraits,' by Gambardella. On the line in this room we find a small picture of great merit, by R. Huskisson, from 'Comus;' 'Landscape,' by J. W. Oakes; a large circular picture, called 'A Dutch Port—Sunset,' by A. Montague; 'Venice,' by W. Linton; the 'Orphans of the Village,' by F. F. Minshull; 'Landscapes,' by J. C. Bentley and A. Clint; a very cleverly painted subject by Miss M. Gillies, called 'In te, Domine, speravi,' being a female in the art of kneeling; and some good architectural subjects by W. Oliver. Over the fireplace in this room is Lucy's picture of 'Charles I. parting with his Children;' 'A Winter Scene,' by H. Bright; adjoining is a picture of the 'Water Tower and adjacent scenery at Chester,' by W. G. Herdman, powerfully coloured; as is the next, by W. Havell, the view of 'Rhyddlan Castle—North Wales.' In the centre of the side opposite the entrance is R. S. Lauder's picture of 'Galliotti, the Astrologer, showing Louis XI. the first specimen of Printing;' over this is a large 'Landscape,' by J. W. Allen, 'Cooper's Hill, with Windsor Castle in the Distance;' on the line is 'Kenilworth,' by F. H. Henshaw; 'Fruit,' by G. Lance, and various Landscapes.

The Water-Colour room contains little worthy of notice, it being unusually meagre in this department. On surveying the whole, it will be seen that no new picture of any importance has been produced, and that many of the principal works exhibited in London during the present year have been transferred to Liverpool; yet the Exhibition is well sustained. There are some clever works in the miniature department by J. Pelham. Of the local members of the Academy, some of the names we find altogether absent; the chief exhibitors being J. Robertson, P. Westcott, W. G. Herdman, and W. Huggins, the animals of this last-named artist being very clever. The Sculpture is ably sustained by the Liverpool members—Robertson and M'Bride; the portrait-sculpture of this last gentleman being of the highest order of merit. His 'Bust of John Miller, Esq.,' is a splendid specimen of this branch of art. From the reports we have received, a most prosperous season is anticipated, which we hope to find fully realised.

BIRMINGHAM.—The annual exhibition of the Society of Artists in this town is now open. The five rooms in which the pictures are hung, contain 423 paintings, and four pieces of sculpture; among the latter is a fine colossal marble bust of Mendelsohn, by Hollins, intended to be placed in the Town Hall of Birmingham. In the catalogue of the pictures we recognise many works which have figured on the walls of the metropolitan galleries, such as Roberts's 'Temple of Edfou;' Turner's 'Blue Lights and Rockets;' Etty's 'Three Graces;' E. M. Ward's 'Izaak Walton;' Linnell's 'Eve of the Deluge;' Stanfield's 'Three Fishermen on the Dogger Bank;' Corbould's 'Elgiva in the hands of the creatures of Odo;' Armitage's 'Aholibah;' R. S. Lauder's 'Quentin Durward;' Zeitter's 'Hungarian Peasants,' &c. &c. Among the names of other contributors we find those of A. Cooper, T. S. Cooper, A. E. Chalon, J. J. Chalon, Egg, Frith, Herbert, Leslie, Patten, Witherington, J. W. Allen, Anthony, J. C. Bentley, Boddington, Branwhite, D. Cox, Hurlstone, A. Johnston, Le Jeune, Linton, Oliver, Tennant, Vickers, &c. &c.; and among the water-colour artists those of Copley Fielding, Callow, Davidson, J. D. Harding, Mrs. Harrison, Mrs. Margetts, Miss Steers, Penley, &c. The local artists are ably represented by Harris, Wivell, Underhill (lately of Birmingham), Burt, Coleman, Collis, Henshaw, Lines (Sen. and Jun.), H. H. Horsley, J. C. Ward, W. Hall, J. E. Walker, &c. Altogether the exhibition is one of a very satisfactory nature.

An exhibition in aid of the fund for the proposed alterations of Queen's College, is also to be carried out in this town. Winterhalter's picture of the Royal Family has been lent by the Queen, and several others have been contributed of a high character, by gentlemen who take an interest in the success of an exhibition which promises to be fully deserving it.

DEVONPORT.—An Exposition of Industrial and Artistic Works was opened at the Mechanics' Institute of this populous town, on the 2nd of September. The inhabitants of the place and its vicinity, interested in the undertaking, had been actively engaged for some time previously, in rendering the exhibition as attractive as possible, the result of which is that they have succeeded in accumulating a vast variety of objects of all kinds, useful and ornamental, ancient and modern, a tithe of which it would be impossible for us to specify. The opening of the rooms took place in the presence of a large number of visitors of both sexes, including the Mayor of Devonport, many naval and military officers connected with the dockyard and the garrison. Several speeches were made on the occasion, and prizes awarded for mechanical and other scientific inventions and improvements, for models of machinery by adult persons and apprentices respectively, for naval architecture, the Fine Arts, architectural plans, maps, ladies' work, &c. &c. We cannot avoid noticing an excellent feature in this distribution of prizes, namely, that which distinguishes the works of the young from those of mature age, and gives the former an opportunity of gaining a reward without the chance of failure by entering into competition with the man of more enlarged experience. This must operate as a powerful incentive to those who are but novitiates in the mysteries of Art and Science.

EDINBURGH.—ST. MARGARET'S CHAPEL.—This venerable example of ecclesiastical architecture is at present undergoing some alterations with a view to its restoration. Several of the ancient windows of the chapel, which had been built up, are now opened, and filled with stained glass, the work of Messrs. Ballantine and Allan. The stained glass windows are only temporarily fixed, as it is the intention to have a series of figures representing St. Margaret, King Malcolm her husband, and St. David her son. Only one of these figures, that of St. Margaret, at present occupies its position. It is inscribed "S. Margarita, Scotorum Regina. Obiit xvi. Nov. m.xc. iii."

LANCASTER.—Two rich and elegant stained glass windows have lately been erected in Lancaster Parish Church, at the east end of the north and south aisles. Murillo's celebrated picture of "Las Aguas; or Moses Striking the Rock" (now in the Hospital of La Caridad, at Seville) has furnished the subject for that at the north-east end, and this has been presented by Richard Newsham, Esq., of Preston. That at the south-east extremity is "Christ's Charge to Peter," which has been adapted from Raphael's cartoon, and is the gift of Mrs. Hornby, of Lancaster. The windows have been designed by Mr. Wailes, of Newcastle-on-Tyne, and the execution reflects great credit upon his taste and talents. The large east window, which contains two distinct subjects, "The Crucifixion" and "The Ascension," was executed by the same artist a few years ago, and the entire of the east end of the church, with the elaborately carved wood-work, now presents a very rich appearance.

CHELTENHAM.—The charming situation of the Old Wells in this favoured city, has been just rendered highly attractive by the erection of a spacious saloon adapted for musical and dramatic entertainments. It is due to the spirited enterprise of Messrs. Rowe and Onley, who celebrated the completion by a concert, in which the abilities of the first London vocalists were displayed. The greatest care has been employed in the internal decoration, to render it worthy of the cultivated society resident in the locality. The proscenium, or stage, is of the most elaborate detail in the Renaissance ornamentation. The drop-scene represents one of the lakes of Upper Italy, seen from the portico of an Italian Palazzo, decorated with statues placed on an eminence with descending terraces, forming a perfect triumph over the difficulties of perspective laws. As may be guessed, it is painted with the vigorous sunny effect of Southern Europe, and reflects the highest praise for design and execution on Mr. Charles Marshall, the talented scenic artist of Her Majesty's Theatre.

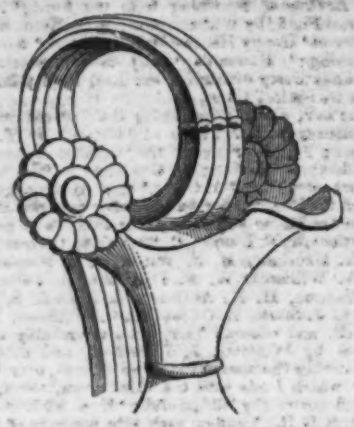
ANCIENT BRONZE VASES.

It was correctly observed by Sir Joshua Reynolds that, when the higher branches of Art met with encouragement, those of a less exalted character would most surely flourish; for amongst the number who, goaded on by a laudable ambition, seek wealth and reputation in the pursuit of art and science, many will withdraw from the high road to these intellectual attainments, contented with treading successfully in the narrower path. When therefore a period is characterised by the display of unusual taste in an inferior department of art, it may be taken for granted that the higher branches of art were energetically and successfully cultivated. For instance, with respect to the vases herein represented, we feel convinced that, owing to the flowing line and exquisite taste of detail which these exhibit, they are the productions of a period in which the highest aims of art were held in view, and the most important of all artistic studies, that of the *human form* made paramount. In truth, the contemplation of no object save that of the "human form divine," can suggest so graceful and undulating an outline and create the refinement of feeling, which these vases display.

The adaptation of the snake-like form to handles is a thought which we are familiar with. In the specimen before us that thought is happily employed: to combine natural objects with artificial ones is not an easy task; such a combination to be pleasing must have nothing strained in its appearance, but on the contrary should seem readily to suggest itself, as in the present instance.

The vases which these woodcuts represent were discovered at Volterra, a town of ancient Etruria; the forms which they exhibit are captivating. The contemplation of such graceful objects gives rise to important considerations. It may be remarked that with the ancient Greeks the power of designing well was a fruitful source of wealth; it constituted with them an intellectual market to which they drew foreign nations from far and near. It was felt that even to design forms applicable to the more humble accessories of domestic life, such as implements in daily use, details of household furniture, &c., it was necessary to bring to the task a

cultivated mind as well as a skilful hand; hence such apparently trifling details as those under immediate consideration, were not unfrequently, as regards the design, the productions of beings whose natural element was to be found in the loftiest regions of Art; although therefore the great beauty of such comparatively trivial works enchant us, it need not excite our surprise, since such trifles were for the most part the playful offspring of minds practised in elucidating the noblest themes. Hence these little matters acquired immense value;



value in proportion to that of mind over matter. Beauty of form is to inanimate substance, what virtue is to the human being; both these qualifications give to their respective subjects a sterling worth, an undying interest; a healthy well constructed frame is a great desideratum in the human being, but goodness of heart stands first; so careful and substantial construction in dealing with matter

is no doubt a very important aim, but beauty of conception as regards the form which matter is to assume, is paramount; for the contemplation of matter enlivened by the charm of gracefulness, is a source of joy to man whose eye is formed to take delight in beauty. To the highly refined Greeks the contemplation of the Beautiful had become a necessity, hence with that nation mediocrity in Art

was not admissible; consequently, none but the greatly skilled and highly gifted administered to this their intellectual feast. The cultivation of, and devotion to beauty possessed with the Greeks the universal influence of religion; it was a sentiment that, pervading all ranks and uniting individuals, served as an intellectual bond of union to that nation which—otherwise so divided and so pugnacious—recognised in this universal feeling a common ground upon which it could combine, with the olive branch in hand; for all Greece propitiated Minerva. With us how different a state of things exists! We are generally more regardful of the precise way in which a work is to be executed than of the sentiment which should be conveyed to the mind; frequently intrusting the care of designing the object to the very mechanic who is to execute the work. To this neglect of the arts of design, and want of appreciation of the very essence and nature of those arts, is to be attributed the fact so happily alluded to by a most intelligent writer of the present day, "that the ladies of England have not, and cannot obtain objects of such pure taste as those commonly possessed by the wives and daughters of the simple peasants of ancient Greece."

A. W. H.

THE VERNON GALLERY.

THE CHURCH OF ST. PAUL, ANTWERP.

D. Roberts, R.A., Painter. E. Challis, Engraver.
Size of the Picture, 4 ft. 9 in. by 3 ft. 7½ in.

Prior to the suppression of the monastic and ecclesiastical establishments of Belgium, resulting out of the first French Revolution, the Church of St. Paul at Antwerp was known as the Church of the Dominicans, from being attached to a convent of that religious order. It has little in its external appearance to attract notice, but the choir and chancel, which form the subject of the engraving, are very fine; and before the period alluded to, this edifice contained some excellent pictures by Rubens, Van Dyk, the elder Teniers, G. de Crayer, Jansens, Boyermans, and other Flemish painters. A few of these still remain, but the majority were removed by the French when they held possession of the city, and have never been re-instated in their original locality, although they are to be found in other parts of Belgium. The museum of Antwerp possesses several. Those which the church now contains, are four subjects from the life of our Saviour—the "Annunciation," by Van Balen, and the others by Jordaens, Mastaert, and another painter, whose name is not given; "St. Dominic distributing Rosaries to the People," a copy by Quertenmont, after Caravaggio; "The Assembling of the Council," by Rubens; "The Seven Acts of Mercy," ascribed to the elder Teniers; "Christ bearing his Cross," by Van Dyk; "The Adoration of the Shepherds," attributed to Rubens; "The Crucifixion," by Jordaens; and an historical subject from the life of St. Norbert, by De Crayer. But by far the finest picture here is Rubens's celebrated "Scourging of Christ;" it is not however shown to visitors, but a good copy, by Van Trendyck, is exhibited in its stead.

Over the high altar, seen in the engraving, where a modern picture of no very high merit—a "Descent from the Cross," by C. Cels—now stands, was originally placed an important painting by Rubens, which represented "Christ with a thunderbolt in his hand," &c. &c.; it is now in the museum of Brussels.

The interior of the "Church of St. Paul" is altogether fine, it is lofty and light in its style of architecture; marble has been principally used in it. The windows of the choir exhibit passages in the life of the saint to whom it is dedicated; they were designed and painted by A. Diepenbeke. A "Confessional" by Verbruggen, in the style of the *Renaissance*, is regarded as the finest piece of sculpture in wood, even in a land so eminently rich in examples of Art of this class as Belgium is.

The view selected by Mr. Roberts for his picture, shows, of course, the most important and picturesque portion of the interior; the choir, with its richly carved stalls, and the high altar of marble with its columns, sculptured by H. Verbruggen, who also executed the fine figure of "St. Paul," which is seen above the altar-piece. These ornamental works were given to the convent by Capello, Archbishop of Antwerp, who, when he had paid the sculptor for his labours, presented him, at the same time, with an elegant silver ewer and dish, in testimony of his great satisfaction.

We consider this picture one of the finest that the artist has painted; it has an air of lightness about it, corresponding with the elegance of the sacred edifice; and this lightness is in no degree impaired by the rich, dark, wood-carvings of the stalls. The manipulation is free and easy, while a nice distinction has been preserved in imitating respectively the wood and the marble; to the latter, on the pavement especially, the most beautiful polish has been given. The church is filling with a number of figures, habited in the costumes of the middle of the seventeenth century, most of them dressed as Spaniards, Antwerp being, at the time when the church was in its highest state of grandeur, much resorted to by the nobles and merchants of Spain.

This picture was exhibited at the Royal Academy in 1849: it was painted expressly for Mr. Vernon.

D. ROBERTS. R.A. PAINTER.

E. CHALLIS. ENGRAVER.

THE CHURCH OF ST. PAUL. ANTWERP.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY S. HEARN

SIZE OF THE PICTURE.
6 FT. 6 IN. BY 5 FT. 7¾ IN.

LONDON. PUBLISHED. FOR THE PROPRIETORS.

MINOR TOPICS OF THE MONTH.

The Royal Academy.—We do not recollect at any preceding period so many vacancies as there are at present in this Society. First, there is the office of President to be filled up; next, four Academicians are to be elected in the room of Sir Martin A. Shee, Sir William Allan, Etty, and Deering; and, finally, five Associates are to be chosen in the room of those who will receive the higher grade, with the addition of one in the place of W. Westall. All these vacancies have occurred by deaths since November last, the month when elections take place. We have heard many names mentioned as likely to succeed to academical honours, but we refrain from giving publicity to the reports which have reached us, although, with respect to the Presidency there ought not to be any doubt. The office of Keeper is also, we understand, vacant by the resignation of Mr. G. Jones, R.A.

Bust of Mr. Vernon.—This memorial, from a few artists and admirers of Mr. Vernon's princely gift to the country, has just been placed in the entrance-hall of Marlborough House. It is the work of Mr. Behnes, who has produced a most striking and spirited likeness of the deceased gentleman, one that cannot fail to be immediately recognised by all acquainted with his features. Independent of the undoubted resemblance it bears to the original, it is excellent, regarded simply as a work of Art. It stands on a square pedestal of scagliola, whereon are inscribed the names of the contributors and the purpose of their testimonial. The position in which it is placed is admirable as regards light and the colour of the wall at its back, but standing behind Gibson's group of "Hylas and the Nymphs," though at a little distance from this, it may easily escape recognition by visitors who proceed at once to the picture-rooms.

Mr. Park's Statue of Wallace.—A meeting has been held in Edinburgh to enable Mr. Park to proceed with his colossal statue of the "Deliverer of Scotland." A subscription has been entered into for completing the model, a cast in plaster is then to be made and exhibited, to enable the public to judge as to whether it should be erected in a more perfect form.

Mr. Corbould has received a commission from Her Majesty to paint a large picture of the coronation scene in the opera of *La Prophète*, as seen upon the stage of the Royal Italian Opera Covent Garden. The selection by Her Majesty of this gentleman is particularly happy, inasmuch as his peculiar talent will insure great success in a subject so suited to him.

Mr. Calder Marshall has finished his statue of Clarendon, for the new Houses of Parliament. It exhibits our great statesman in the striking and noble manner in which he deserves to be contemplated.

Lord Ward's collection of pictures, about 120 in number, is temporarily placed in the great room at the Egyptian Hall, preparatory to its public exhibition.

Mr. Edward Davis, who has been for some time engaged over a model for the bronze figure of the Duke of Rutland, has just completed his labours; the figure is to be set up in Leicester, and cannot fail to be an object of interest and ornament to that ancient town.

The North London School of Drawing and Modelling has had a very successful commencement. During the first two months there were more applications for admission than could be complied with, although the room is calculated to accomodate 200 students. During the last month of the term, the members fell off in some degree; but the heat of the summer months always has this effect in similar schools. The second term commenced on Sept. 11th; and if the attendance remains as good as it has hitherto been, there can be no question that the school must exercise a most extensive influence for good, over the *workers* of relief ornament. The progress of the students has been very satisfactory, and their attention during the hours of study has been most gratifying to witness. It has of course been far beyond the powers of one master, however energetic he may be, to superintend the studies of from 140 to 170 men, which has been the ordinary nightly attendance out of 200 names on the books; and consequently it has been found necessary to give Mr. Cave Thomas some assistance. Mr. T. Seddon, Jun. who possesses the advantages of being an artist, and who *practically* understands the application of Art to Manufacture, has undertaken the duties of second master, and is about to be officially appointed as such. The committee have been obliged, notwithstanding the strictest economy, to incur heavy expense in fitting up the school, purchasing casts and models, in printing and other matters necessarily incident to the commencement of every undertaking of the kind. And as it will be found impossible to charge the students such fees as will suffice altogether to defray current expenses, together with a proper remuneration for the master's services, the Committee will be to a certain extent dependent on the assistance of all intererested in the progress of Art, and the improvement of our working classes, to enable them to carry on the school efficiently: it is sincerely to be hoped that such parties will not be backward in supporting an institution, the object of which is to enable our workmen to enter into fair and honourable, but undoubted, rivalry with foreign workmen. Application has been made to the Board of Trade for a grant of casts and models for the use of the school. It is greatly to be desired, that the prejudices of the authorities at Somerset House (to whom such applications are usually referred,) against the principle adopted by the committee of teaching to draw only from *objects in relief*, will not act to oppose the grant; but that the board, feeling that this is at least a step in the right direction, will assist the committee in the proposed way, even if the grant is only made temporary. An application has been made to the Royal Botanic Society, Regent's Park, for the occasional loan of plants for use in the school; as most desirable objects of study. But a refusal has been given, on the plea of *inconvenience*. A commencement has been made in the formation of a class for females, which it is hoped may lead to very favourable results, in giving to a most numerous class of young women, who at present are above or beneath the usual occupations for females, the means of obtaining an independent income.

British Museum Reading-room.—At the re-opening of the reading-room on the 9th of Sept., after the usual close for the first week in that month, a great improvement was visible to its frequenters. A supplemental catalogue of 153 folio volumes has been compiled for the use of the students, and a duplicate copy also provided to facilitate the readers, who will now scarcely ever have to wait while another is using it, as heretofore. All the titles of new books, as well as of others obtained since the old printed catalogue was compiled, are entered, so that they can now be obtained readily. The brass screen-work has been very properly removed from the large collection of books of reference which line the rooms, and extra light admitted from the side windows. The Grenville Library has received due attention, and a catalogue of that also is now accessible.

Hiram Powers' Statue of Mr. Calhoun.—If the American Sculptor has been unfortunate in having his works consigned to the deep, he is far more fortunate in recovering them. We learn from an American paper that his statue of Mr. Calhoun, which in our last number we stated was wrecked at the entrance to New York, has been found by the United States revenue cutter Morris. The Captain of the vessel is about to return to the spot where it lies, with the necessary apparatus for raising it; he says the statue is in perfect order, and can be got up with little trouble.

Removal of the Marble Arch in Front of Buckingham Palace.—For some days men have been engaged in erecting scaffolding round the marble arch in front of Buckingham Palace, for the purpose of its removal. A part of the railing of the Green Park nearly opposite to the northern corner of the Palace, has been taken down, and a short distance on the other side of it, boarding has been erected, for a space of sixty yards long, by thirty wide, within which the stones of the marble arch are to be deposited, until they are otherwise disposed of. When the arch is removed, the new front of the palace, which has just been completed, will be seen to much greater advantage, and will greatly add to the beauty and imposing appearance of the building. By the way, there is a rumour abroad, which seems warranted by the present appearance of the locality, that it is the intention of the authorities to deprive the public of some portion of the gardens which they have long regarded as their own property; we trust that nothing so likely to engender dissatisfaction and unpopularity will be attempted.

Black Lead.—A discovery of a large mine of this valuable material is said to have been made in New Brunswick, as we learn from the following paragraph extracted from the *St. John's News*:—Within a mile and a half of this city, near the Falls, a discovery, consisting of black lead, was a short time since made, which bids fair to become a great and valuable staple article of export from this province, equal to gold itself. A company, consisting of six spirited gentlemen, was at once organised; they leased the ground from the Government, consisting of a superficies of three miles in extent, and set men to work to dig. A specimen of this lead, got out yesterday, may be seen at our office; it is as pure as if it had been manufactured for use; whereas in England, whence we obtain our black lead, the yield is only 70 per cent. to the miners, the other 30 being of foreign substance. The supply near the Falls is inexhaustible. The surface of the earth for two miles is coated with it, and the deeper it is dug the purer is the quality. Millions of tons of black lead, superior to any in the world, now lie at our feet, for use and exportation; and our readers may have some idea of the value of the article when we inform them that our merchants have been in the habit of importing black lead from England, and paying 38*s.* per cwt. for it. The article, as it is dug, will command in the English market 20*l.* a ton, and a much higher price in the markets of the United States, where, we are informed the duty is but nominal. The St. John's Mining Company—the designation they are known by—have already shipped 44 cwt. of New Brunswick black lead to Liverpool; to New York, 240 cwt; and as much more to Boston.

Improvements in Photography.—M. Blanquart Everard proposes the following method for preparing photographic paper, to be used *dry*, on the camera, and by which he states as fine an image is procured, and in as short a time, as on the *damp* paper usually employed, where high sensibility is required:—Take curdled milk, and separate the clear portion by filtering. Beat up with about three-fourths of a pint of this serum the white of one egg; this solution is then to be boiled, and again filtered, after which five grains per cent. of iodide of potassium is to be dissolved in it. The paper to be used is to be immersed in this mixture, and suffered to stand in it for two minutes, it is then to be removed, and hung upon a cord by a corner to dry. Thus far the paper can be prepared in ordinary daylight without any particular precaution, and it may be used immediately or kept for six months. The subsequent part of the process is in most respects similar to that previously recommended, the paper being rendered sensitive by a solution made of—

Nitrate of silver . . .	1 part
Crystallised acetic acid .	2 parts
Distilled water . . .	10 parts.

M. Everard has also employed albumen alone very successfully, in rendering paper more fitted for receiving the photographic images. In all cases, however, he still adopts the method of developing the picture by gallic acid. We announced in a former number that the fluoride of potassium combined with the iodide had a peculiar accelerating power; that pictures could be taken by means of this salt in a second. M. Niepce de Saint Victor now states,—"Of all the accelerating substances with which I am acquainted, I have not found a better than Narbonne honey. It accelerates the process without presenting the inconvenience of such substances as the fluorides." If this honey is mixed

with the albumen obtained from stale eggs, the greatest degree of acceleration is obtained.

"Exhibition Visitors'"-Accomodation in 1851.—A register is about to be opened at No. 1, Old Palace Yard, Westminster, by the Secretary of the Executive Committee for the Exhibition of 1851, in which will be entered the names and addresses of persons disposed to provide accomodation for artizans from the country whilst visiting the Exhibition next year. It is proposed to furnish copies of this register of lodgings and accomodation to all the local committees. Other arrangements are under consideration for guiding the working classes on their arrival by the trains to the lodgings they may select. The register will contain a column in which the nature and charges for the accomodation each party proposes to afford, will be entered.

The Will of the Late Sir Robert Peel, which has been proved at Doctors' Commons. He directs that his pictures at Drayton shall be held by his trustees, in trust for the person who shall, for the time being, be entitled to the possession of the house at Drayton. His books and prints are bequeathed to the present baronet; by a codicil, executed on the 12th of March, last year, which relates solely to his literary possessions, he bequeaths all his manuscripts and correspondence, which he states he presumes to be of great value, as showing the characters of the great men of his age, to Lord Mahon and Mr. Cardwell, with the fullest powers to destroy such as they think fit; and he directs that his correspondence with Her Majesty and her Consort and himself, shall not be published during their lives without their express consent. The trustees are to make arrangements for the safe custody and for the publication of such of his manuscripts as they may think fit, and to give all or any of them to public institutions; and the codicil contains general directions for the custody of such as shall not be disposed of in such manner. By the codicil of March 24th, 1849, all the profits which may arise from the publication of his manuscripts are to be applied for the benefit of literary men or for literary objects.

Exhibition of Ancient Art.—The Archæological Institute announce that, instigated by the success of the Medieval Exhibition at the Society of Arts, they contemplate forming a Central Museum of Ancient Arts and Manufacture, to be held in London simultaneously with the Great Exhibition of 1851.—If sufficient space can be found, they suggest that a collection of paintings, illustrative of the early advance of the Art, especially in Great Britain, might be added. We think the idea, if carried out with taste and spirit, could not fail in general interest.

St. Stephen's, Wallbrook.—This church is now undergoing a complete repair and restoration. The east window which was bricked up in 1796, is to be re-opened, and West's picture is to be placed in the north transept. The organ gallery is to be enriched, and a new cornice to be placed over the altar, which is to be richly decorated with carvings of fruit and flowers. This portion of the ornamental work has been intrusted to Mr. W. G. Rogers, whose peculiar ability for the task needs no encomium from ourselves; and we are glad to find his merits honoured also in the sister island, the Royal Society of Dublin having awarded him their gold medal for the works he recently exhibited in that city.

Monument to Wordsworth.—It is satisfactory to us to be enabled to announce, that upwards of 900*l.* have already been subscribed towards a befitting monument to this distinguished poet. We are sorry to find, however, that it is not to be erected amid the scenes he immortalised, but in Westminster Abbey, and we cannot look upon this arrangement otherwise than as an act of—

"Giving a sum of more, to that which has too much."

We do sincerely hope that a fine work may be the result of the public desire to commemorate Wordsworth, something which shall not be a mere portrait statue, but a high poetic embodiment; and we hope our sculptors will compete vigorously for the honour.

Foreign Pencils.—An importation having taken place from Hamburgh of a quantity of lead pencils of foreign manufacture, on which the names of the importers were marked, and therefore detained as being imported contrary to law, the authorities decided that as the names thereon had the appearance of *characters* they could not, therefore, be considered as of British make, and were to be delivered. Is not this carrying out the principles of free trade beyond their ordinary limits?

Free Public Library in Liverpool.—The town council of Liverpool, by a large majority, have recently determined on the establishment of a free public library; we are always rejoiced to record the foundation of such institutions, which do so much for the well-being of every district. The liberal views of the proposers, it is gratifying to observe, have been met as liberally by the Royal Institution of the same place, who have agreed to hand over to them their library, museum, and gallery of Arts, without any pecuniary consideration whatever. It is to be hoped that the recent government grants for the aid of public libraries and local museums, may be made of much service by similar foundations elsewhere.

M. Minasi.—This veteran artist continues to practise his art with wonderful power, especially when his advanced age is taken into consideration. He has recently completed a pen-and-ink drawing of Caxton's portrait, underneath which is the house of the typographer, and a view of his first printing-press; they are executed with marvellous delicacy and effect, so as scarcely to be distinguished from the finest line-engraving. These drawings of M. Minasi are certainly curiosities of Art, for accuracy and finish; we should be glad to hear he has found a purchaser for them.

Exhibition of Bookbinding.—At the close of the month of August, the Bookbinders' Association held their annual exhibition, showing much taste and proficiency in the Art. Their specimens were very varied, and exhibited the styles of many ages and countries most successfully. A table clock-case, richly and tastefully tooled, attracted much notice. The exhibition was altogether highly creditable to the body.

Monumenta Historica Britannica.—Under this title a volume has made its appearance, which is a *rara avis* in this country; produced by the government, and at its expense. It is not gratifying after the constant complaints made by all *littérateurs* of the want of government patronage or assistance, to say any thing disparaging when a move is made by our rulers in this direction. But, unfortunately, this book has been "jobbed," as all things else seem to be, whenever a chance occurs of "a government contract." It consists of lithographic plates of coins and fac-similes of ancient manuscripts, the coins being executed in a very feeble manner, and descriptive pages of letter-press; the body of the book consisting of chronicles which have, since this book was begun, been reprinted in a cheaper form. To effect this, the enormous sum of 9000*l.* has been spent, over an edition of 700 copies, the volume consisting of 1200 pages; and the charge originally being five guineas. The return for all this is a sale of 46 copies, so that as a matter of business it may be pronounced a decided failure; and no man of business in the book trade will wonder thereat, there being none among them who would think of paying so large a sum for the production of such a work, simply because they could get it done as well for a much smaller one. In order to get rid of the 610 remaining unsold, the price has been reduced to two guineas. Still we predict the work will "lag" in its sale, and we think it would but be just as well as generous, if the government were to present copies to public libraries and literary men, particularly as compulsory claims are made by government on all literary works, for a few privileged libraries, some, like the Bodleian, giving little or nothing to the world of literature in return—unlike the British Museum, being more inclined to close their doors than open them to the student. There are many literary men who have suffered from this forced tax, after producing at their own risk expensive works; many others, like all good scholars not blessed with much money, who cannot afford to purchase such expensive volumes; to all such the volume might be a useful text book, and public money being spent with little hope of a "trading" return, a graceful step in the right way might enable the government to make some return to many institutions, and men to whom the nation is indebted for much moral good and mental labour.

Mr. Chubb's Locks have long been celebrated for their excellence and utility; they are about to be made as remarkable for their external beauty. He is preparing several most highly wrought, after the fashion of Medieval works of the kind, and for exhibition in 1851. A striking and beautiful improvement in the shape of key-handles is also being made by him, introducing ornament of a varied and beautiful kind; when we consider the variety of decoration which may be adopted in this manufacture, we cannot but wonder that it has not been in use before. Our readers may remember that we suggested this peculiar improvement in articles of the kind, in a paper in our Journal for the year. It was this paper, Mr. Chubb states, which suggested to him these improvements.

Modern Vandalism.—The beautiful oriel window of John o' Gaunt's Palace at Lincoln, so well known to antiquaries, and which excited the attention and admiration of the Archæological Society in 1848, was advertised for sale a short time since (preparatory, it is supposed, to some alterations), when Earl Brownlow became the purchaser. His lordship has since presented the window to the county magistrates, with a view to its being preserved in the Castle, which will form an appropriate site, it having been one of the official residences of the Prince John. The south wall, which contains this window, is the only portion of the palace that has not fallen a prey to the hand of time, or the taste of a late proprietor. The front next the street, which was tolerably entire when Buck published his view in 1726, with the arms of England and France quarterly on a large shield, has been entirely pulled down and rebuilt, and deprived of its ancient character and ornament, the window, which has survived the chances of 500 years, covered with sculpture, is still in good preservation.

Portraits of Shakspeare.—Within a recent period a portrait and a plaster cast, purporting to be both representations of the immortal Poet, have come forth, challenging attention. The painting represents the Poet on a bed after death, the cast purports to be moulded from his features. Both came from the Continent, where they are reported to have been carried immediately after the Poet's decease, and kept religiously as heir-looms. It must be borne in mind that there is no name on either, nor any but traditional proof of the name of the person whose features they display. All that connects itself with Shakspeare is so slight, we have so few mementos remaining to us, that it is no wonder if the urgent desire of the world to possess more should occasionally be gratified. Talma, the great French tragedian, was more than charmed with a pretended "genuine" portrait, "discovered" in a country house, painted on a pair of bellows! and in his enthusiasm ornamented his prize with a frame of jewels, and a case of velvet. He was satisfied; so was the party who had duped him. For ourselves, we own to great scepticism on Shakspeare portraits, and believe in none but the Stratford bust, and the first folio print, with due allowance for the bad execution of the latter. There is no sound reason for trusting in others.

Toronto Industrial Exhibition.—The arts and manufactures of Canada are proposed to be collected and exhibited in Toronto, not only with a view to the reward and display of native talent in its own home, but also with the design of collecting from Upper Canada such articles as it may be desirable to transmit to our Exhibition of 1851. The prize articles will be transmitted, after the close of the present Exhibition, to the provincial fair at Montreal, where they will again compete for provincial prizes, and if successful, be forwarded to England at the public charge, an arrangement which has received the sanction of the House of Assembly. It will thus be seen that in the new world, as well as in the old, the "note of preparation" is sounded, and a vigorous response may be expected, of which we shall hear something on this side of the Atlantic.

REVIEWS.

THE ANTIQUITIES OF RICHBOROUGH, RECULVER, AND LYMNE. By C. ROACH SMITH, F.S.A. J. R. SMITH, Old Compton Street, London.

The wanderer on the Kentish coast, who may have passed heedlessly by the few ruined walls which alone mark the site of the Roman towns, whose remains furnish the subject of the present volume, would scarcely fancy that the antiquary could find interest in them—might only wonder at it—and pass on amazed at such, to him, profitless enthusiasm. That such shapeless masses of ruin, standing so bleak and desolate on the solitary shore, should add their quota to our knowledge of the earliest, the most important, and the darkest period of English history, and resuscitate forgotten ages and their manners, might be doubted; but when proved, would show that the reflections of the judicious antiquary are not to be despised. To him past ages have bequeathed their secrets, and by him must they be revealed to the present. It is not, however, all who call themselves antiquaries to whom so valuable a privilege is accorded; it is not the mere collector of odds and ends because they are old, and the worshipper of grotesque carving because it is quaint and ugly, or the mere measurer of a building, who is the true antiquary; but he who can dissever the ore from the dross, can add to our fund of useful knowledge by his researches, and "make the dry bones live." This is the great privilege of the archæologist; and this the test of the useful student of "tymes olde."

Among the many who ramble from the modern watering-place Ramsgate, round Pegwell Bay, to the ruined walls of Richborough, how few could feel or would be inclined to believe, that 170 quarto pages might be profitably occupied, or occupied at all, in detailing its history and its interest! yet the present volume does this, and might have been much enlarged, had not its author been of that rare and conscientious class, who give the largest amount of information in the smallest amount of words. It is not a little curious to note the clearness and accuracy of his deductions, from the smallest scrap of evidence he obtains, whether it be but a simple fragment of inscribed tile, the work of a Roman legionary soldier, or a denarius which may have dropped from the purse of one of "the fair daughters of Italia," when Rome ruled the world and first planted its standard on our own shores. Each fragment of pottery, each fractured urn, tells its tale; the shattered column speaks of the gorgeous temple of which it once formed part; the brief inscription utters the long-past glories of old Rome.

What Wordsworth so beautifully says of the unobservant worldling, or the mere utilitarian—

> —— "a primrose by a river's brim,
> A yellow primrose is to him;
> And it is *nothing more!*"

will equally apply to those who find no "sermons in stones" that compose the walls of an antique edifice; far otherwise is it with the educated eye, that can read the mute but eloquent history they tell, and by its repetition force the attention, and ultimate respect of the most casual observer.

The collections of Mr. Rolfe, of Sandwich, the gathering of many years from the Richborough *locale*, have greatly contributed to the volume before us; and Mr. Smith, by his judicious comments upon them, aids us very considerably in a knowledge of that darkest portion of history, the habits, manners, and modes of domestic life among the Romans and their immediate followers. The elegant Samian Pottery, with its tasteful ornament and its mythological or other figures, speaks abundantly of the pure and elevated taste of the Romans in domestic life. The rude imitations of the native potter tell a tale of mental inferiority. Mr. Smith says, with much critical acumen, "The philosophic antiquary, who in the meanest work of the hand of man reads, to a certain extent, the mind which guided it, may speculate how far the one may illustrate the other, and, comparing the rude jugs and platters of the middle ages with the Roman *simpulum* and *patera*, sees as great a difference as between the sober history of Tacitus, and the fables of Geoffrey of Monmouth, or between the versification of a poetical monk and the Odes of Horace."

The barbaric magnificence and elaboration of the personal ornaments of the Anglo-Saxons testify to their rude but gorgeous taste, and are quite in accordance with the character of the people; quite as much so as the glass tumbler which holds its pint of liquor, destined to be quaffed ere it can be again set sideways on the table, illustrates and enforces the historic character of these "brewers of strong drink," who excelled "the six-bottle men" of the last century.

It is this illustration of the more obscure periods of our early history, those periods which occupy but a few pages in our English annals, while the later centuries are spun out *ad nauseam*, that makes the present volume so valuable. Mr. Smith says, that "considerable information has of late years been obtained on the state of Kent during the first ages of its occupation by the Saxons, from discoveries made in the burial-places scattered over the country, and particularly in the eastern districts. They are all Pagan in character; and the objects found in them are not only frequently of Roman origin, but they show in many instances, that Roman habits and customs had been adopted and associated with those of the new inhabitants, to an extent, which must considerably modify our assent to the popular belief that the Saxon invasion either exterminated the Roman monuments, or the influence of Roman civilisation."

Both Richborough and Reculver claim much interest from their early association with the Christian faith. Richborough is traditionally assigned as the place where St. Augustine landed, A.D. 597. Reculver had a church partly constructed from a Roman temple situated in the midst of the Castrum.

The encroachments of the sea on this part of the coast are curiously shown by the map of Reculver in 1685, for the first time engraved in the work before us. About twenty-five rods of land have been gradually washed away since that time; Leland in the reign of Henry VIII., notes it to have been "within a quarter of a mile or little more of the sea." The antiquities found here have been descanted on by Mr. Smith as ably and profitably as before.

Of Lymne, the *Portus Lemanis* of the Romans, one of the greatest keys to Britain, sharing with Rutupiæ and Dubris commercial importance, as the medium of communication with Gaul, the best account is given in the volume before us. Its lonely situation and fragmentary character had attracted little notice; and it is due to Mr. Smith to record, that it was owing to his persevering zeal that the present extensive excavations were carried out, previous to which it was extremely difficult to form an approximate notion of the original form of this castrum. The irregularities of the ruin is now proved to have been the effect of a land-slip, and the consequences produced must be quite as curious to the student of nature as to the antiquary.

It will thus be seen that the present volume is not the mere compilation of the closet; but that a considerable amount of active research has been undergone in its production. The entire amphitheatre at Richborough has been exhumed, and the castrum at Lymne trenched entirely round for the first time, its form determined, and the history of its destruction satisfactorily given. A large outlay and much manual labour have been expended on this; but it gives value and originality to Mr. Smith's volume; and exhibits the persevering and untiring industry of his labour.

The volume has been copiously illustrated by F. W. Fairholt, F.S.A., who has worked in a fellow spirit with the author. Ten plates and more than a hundred woodcuts are given in the work. Their chief merit is their scrupulous exactness; but this appeal to antiquarian requirements will be duly appreciated by all to whom the volume is addressed.

USEFUL HINTS ON VENTILATION, EXPLANATORY OF ITS LEADING PRINCIPLES AND DESIGNED TO FACILITATE THEIR APPLICATION TO ALL KINDS OF BUILDINGS. By W. WALKER, Engineer. Published by J. T. PARKES, Manchester.

Few things are more simple than Ventilation, and there are few about which more nonsense has been written, or for which so large an amount of absurdity has been perpetrated. The principles by which the circulation of air is regulated, are few. Nature has no complicated machinery in her works; and it is fortunate for man that the laws established for the regulation of physical phenomena connot be disturbed by the meddling of scientific pretenders.

Warm air ascends from its being lighter than the same bulk of cold air, and its place is supplied by air of a lower temperature. By this tendency to an equilibrium, large and small currents are continually being generated, and a more uniform condition of the atmosphere produced, than could by any other means be established.

Air is vitiated by the exhalations of crowded cities; carbonic acid is formed and sulphuretted hydrogen generated, which would soon destroy animal life but for the beautiful provision of a natural law. Carbonic acid, from its weight, would remain near the ground, and sulphuretted hydrogen would also remain floating in the lower regions of our atmosphere. The law of *diffusion* in these and all similar instances exerts its power, the denser body attracts unto itself the lighter one, and a mixture takes place which rapidly leads to a dilution so great that these poisons are rendered innocuous; and it appears probable that even chemical decomposition is effected by the same power.

In the most ill-adjusted building, it is most fortunate nature carries on her own ventilating processes; retarded they may be, they are never stopped; and the best condition of ventilation is such an arrangement as that we find in an Irish cabin, a hole in the highest part of the roof through which the smoke is to escape.

In large buildings, factories, and the like, this arrangement is not always easy, but the attempts to produce the same results by the complicated machinery of furnaces, air-shafts, &c., have never been successful. Open a channel, through which heated air may obey the law of gravity, and all the other desiderated results will follow.

The book before us would have been a much better book than it is, if the author of it had not a plan of his own to propose. He does this, however, fairly and honestly enough—but being himself a *ventilator*, he joins in the cry against windows and doors, which, to him, appear to be almost a barbarism. Like every one of the "ventilating doctors," he would have us live like the ferns in Ward's cases, to which the smallest possible amount of air enters by any natural inlet; that which is demanded being duly filtered in by air-ways, and when used, drawn off by shafts. Windows occasion currents of air, and hence they are declared to be bad things, but scientific ventilation has in no instance yet furnished us with a better result. Let us, by being freed from the ever odious window-tax, be enabled to double their number in all our houses,—and thus have a fulness of light and air—let the blessed breezes of heaven blow their healing breaths through our rooms, and we want no "scientific" ventilation. We, for ourselves, have no desire to reduce ouselves to the condition of stove-plants, unable to bear the unadulterated air; let us rather imitate the sturdiness of the mountain-fir, and court, rather than avoid, that full fresh current of the atmosphere which bears health and cheerfulness upon its wings.

Those that desire to know what has been done in the way of artificial ventilation, will find this little book useful, and as such we recommend it.

ENGRAVINGS OF SAINT PATRICK'S BELL AND SHRINE. Published by WARD & Co., Belfast; HODGSON, London.

A series of five beautifully executed chromo-lithographic drawings, gives faithful representations of an Irish ecclesiastical bell which is supposed to have belonged to St. Patrick, and the several sides of the jewelled shrine in which it has been preserved for many centuries. A descriptive essay accompanies the plate, in which its history is narrated. The earliest mention of the bell occurs in the annals of Ulster, in the year 552, in which it is noted as one of the relics of St. Patrick, brought by Columbkille to a shrine sixty years after his death; and upon which it was usual to administer oaths, the infringement of which, when taken on this valued relic, as noted by the Four Masters, in an account of the punishment inflicted on the inhabitants of lower Dundalk in 1044, was generally severe. In process of time it was enshrined in the very costly and elaborate case which is delineated in the present work, and upon which is an inscription denoting the time of its fabrication, in the reign of Donald O'Lochlain, who came to the throne of Ireland in 1083, and died in 1121. The style of ornament adopted in this shrine, is precisely in character with that found on other monuments of the period; serpents interlaced in the most intricate manner, and enrichments knitted and wreathed in a very elaborate style, interspersed with richly set jewels. As a work of early art we have scarcely ever seen one more worthy the notice of the antiquary; it is as fine an example of Irish art in the twelfth century, as could be offered to the inspection of the curious; and the manner in which the plates are executed, leaves nothing to be wished on the score of beauty or accuracy. It may be safely recommended as a national work, creditably performed, and worthy the best attention of all lovers of ancient Art, of which it is a most remarkable example.

SHAKSPEARE'S SEVEN AGES. Etched by E. GOODALL, from the Designs of D. MACLISE, R.A. Published by the ART-UNION OF LONDON.

When these designs were exhibited at the Royal Academy, in 1848, we expressed a hope that they would be engraved for publication. We know not, nor is it of importance, whether our remark sug-

gested the idea to the Committee of the Art-Union, but they have had them engraved and distributed to their subscribers for the present year; in thus doing they have acted judiciously, and so we have no doubt their subscribers will think with us, for the series forms a beautiful little volume. Mr. Maclise's drawings were executed in pencil; the peculiar form he has given them, which, however, in no way detracts from the elegance of composition, arises from their being originally intended to ornament the border and centre of a porcelain plateau. In these subjects, the poet's ideas are poetically rendered, and with a beauty and accuracy of drawing which no artist of the present day can surpass: the subordinate characters introduced into each sketch, are, to our mind, not the least felicitous points of the respective compositions, especially those in the last plate, where the contrast between the youthful figures in the background, and that which portrays "second childishness," is admirably developed. Mr. Goodall has etched the plates in a manner worthy of his high reputation as an engraver.

ILLUSTRATIONS OF THE REMAINS OF ROMAN ART IN CIRENCESTER. Published by G. BELL, London; BAILY & JONES, Cirencester.

The history of early Britain has yet to be written; and its compilation to be made from such books as the present, or such researches as have contributed to the formation of this volume. It is but by slow degrees that we exhume the long-forgotten traces of past ages; here and there the plough turns up a jar of coins, or the uprooting of a tree brings to light a Roman pavement, telling its tale of the art and luxury which these wonderful people introduced into our land. A railway cutting occasionally, as at Ramsgate, finds its way through an unknown cemetery of early Saxons; and many a warrior's grave is laid bare, contributing his weapons to our museums; or a fair lady's "narrow house" is broken in upon, and her valued jewels, prized in life, coveted, and preserved with her in death, are brought forth to show us how far the Arts of luxury had then reached. It is from the careful accumulation of minute facts such as these, and a comparison made between them and the fragments of written history or general literature remaining to us, that that dark period, the early history of Britain, is to be illumed by the scholar and the antiquary. Each old city of our land, each lonely ruin, or early earthwork, tells its tale, and all will aid in the reconstruction of the shattered fragments of a people's history by a people's hand.

Cirencester is remarkable for the noble remains of Roman Art it possesses; we are told "scarcely an excavation takes place within the limits of modern Cirencester, without disinterring some well preserved relic, of interest in itself, and of value in enabling the antiquary to arrive at important conclusions concerning the history of a people whose protracted residence in our island has ever since exerted great influence, even upon the manners and customs of the present inhabitants." Persons scarcely reflect how long a period the Romans occupied Britain; three hundred years they held sway, and during that time they must have done much to naturalise themselves here, and humanise its people.

The range of the Cotswold Hills, forming an important barrier almost in the centre of our island, had been long chosen as a military post; and a range of earthworks extends from "Clifton Downs, near Bristol, across the Valley of the Severn, to the jutting promontories of the Cotswolds, at Westridge and Stincheomb Hills, passing on from one prominence to another, along the whole range beyond Cleeve Cloud and Nottingham Hills."

Corineum, the modern Cirencester, situated close to this important range of hills, was early colonised by the Romans; and it possessed an amphitheatre whose form is still visible, and numerous buildings of an important kind, as the remains occasionally discovered testify. Fragments of really fine sculpture are still visible in the grounds of Miss Masters; while Earl Bathurst's Park, in the immediate vicinity, exhibits a most beautiful tesselated pavement, representing Orpheus charming the brutes. The pavements, however, discovered in 1849 are very remarkable for their beauty; and these being hitherto unpublished are given in full detail. They are singularly curious and tasteful, and are admirably given in the work before us, so that we seem to be looking at the things themselves, so faithfully are they reproduced. The analysation of the tesseræ and of the glass found here is of much interest, and testifies to the care bestowed on the volume in all its details. The notes on early fresco-painting are also good; and the volume altogether reflects great credit on the local press, from which it is issued.

THE ENTRY OF THE SAVIOUR INTO JERUSALEM. Engraved by the Anaglyptograph, from the original Prize Bas-relief, by JOHN HANCOCK. Published by the ART-UNION of London.

The peculiar effect so readily obtained by the process of engraving here adopted in copying Mr. Hancock's work, is excellently adapted to its full development. The surface of the print really appears embossed, while the broad lights and shadows are well rendered. The composition is very simple and good, and the dignified character imparted to the followers of the Saviour, contrasts beautifully with the groups of women and children who joyously welcome him. The subject and its treatment cannot fail to popularise this print.

SKETCHING FROM NATURE. By JOHN WOOD. Published by WHITTAKER & Co., London.

Mr. Wood is well known to many artists and amateurs as the author of an excellent "Manual of Perspective." His aim in the present publication is to place in the hands of the young student, a work which will enable him to apply what he has gained in-doors to the world of nature without. This object he sets forth in a clear and simple manner; but there is nothing in the book which we have not seen once and again in other publications of a similar kind, nor do we think that the examples afforded by the illustrations will do much to enlighten the learner; nevertheless, the treatise may not be without its use, where other instruction is not at hand.

HAGAR AND ISHMAEL. Engraved by PRIDOUX & SMITH, from the picture by C. L. EASTLAKE, R.A.

The managing committee of the Art-Union of Glasgow have caused this engraving to be executed for circulation to their subscribers for the year 1850-51; but if the impression we have received be a fair specimen of the engraving, we cannot congratulate the Society on the choice it has made, for we have rarely seen a poorer print. This observation is made with regret, because we are at all times anxious to uphold the interests of these Societies, everywhere; but we cannot withhold our dissatisfaction from such a work as this, which will not, it is greatly to be feared, add much to the exchequer of the Glasgow Art-Union.

THE ILLUSTRATED HAND-BOOK OF NORTH WALES. By J. HICKLIN. Published by WHITTAKER & Co., &c., London; G. PRITCHARD, Chester.

Among the literary fruits which the autumn invariably matures, are the various species of "guides" for travellers, the majority of which are really most excellent topographical works. This, by Mr. Hicklin, is capitally got up in all respects. The information, as we know from our own experience of the numerous localities it describes, is both comprehensive and accurate; and abounding as it does with numerous prettily executed woodcuts, it makes, not only a useful travelling companion, but an entertaining one also.

HENRY VII.'s CHAPEL, WESTMINSTER ABBEY. INTERIOR OF THE HOUSE OF LORDS. Drawn and lithographed by E. J. DOLBY. Published by DUFOUR, Westminster.

A pair of very carefully executed and accurate drawings of these two magnificent interiors, showing the respective beauties of each to the greatest advantage. The view of the old building of Henry VII. looks towards the east, and, consequently, includes all that is most attractive; the exquisite workmanship of the ceiling is drawn with the strictest attention to its intricate details, while the carved work of the stalls is as truthfully represented. Both prints are produced by Messrs. Hanhart in colours and as the banners of the knights, which depend from the walls of the chapel, are seen with their various armorial bearings in blue, scarlet, gold, &c., the whole has a very gorgeous effect. Mr. Barry's edifice comes out with equal richness: the view is taken from the end opposite the throne; the combination of colours in the glass windows, the ceiling, the frescoes, and the fittings of all kinds, presents a *coup d' œil* of the most splendid and striking character.

PENNY MAPS. Published by CHAPMAN & HALL, London.

A well-executed map for one penny is certainly something wonderful even in this age of cheap every thing: but we have it here produced in a way that is quite satisfactory; for the series now publishing by Messrs. Chapman & Hall is printed on good paper, in a clear legible type, and of a size to be useful for all ordinary purposes of reference, as well as for those of education.

THE TABERNACLE OF ISRAEL: ITS HOLY FURNITURE AND VESSELS. Published by BAGSTER and Co., London.

The plates which form the principal attraction of this volume, are executed in coloured lithography, with the addition of metallic tints in gold, silver, and brass, to express the metals of the various objects delineated; these are very satisfactorily executed. The letter-press is remarkable for its careful analysation of the sacred text and its meaning, as regards the form and uses of the various articles intended for the religious service of the Tabernacle. It must be borne in mind that the representations of all the religious vessels must be more or less fanciful, depending upon the taste of the artist who endeavours to reconstruct them; for, with the exception of the famous bas-relief of the Arch of Titus at Rome, we have no authentic representation of the sacred Jewish vessels. In the present instance, we can trace many Egyptian authorities used by the artist, as well as the adoption of Etruscan and Roman forms in the vessels. Where nearly every thing must depend upon a realisation from antique analogies, this was the only course; and although we are not fully satisfied that the present work carries out the subject so thoroughly as might be done, it is an immense improvement on the absurdities of Calmet and his pictorial followers, who designed the sacred vessels of the ancient Jewish Tabernacle, in the style of Louis Quatorze. The volume is "got up" in an exceedingly elegant style; and is an excellent example of books of its class.

STAFFA AND IONA. Published by BLACKIE & SON, Glasgow and London.

The islands of Scotland are by no means among the least interesting portions of that country; to some of them Sir W. Scott has given a renown which will be coeval with his writings, and these are imperishable. The little book published by Messrs. Blackie, will serve as an excellent guide to the places it describes; and inasmuch as steam navigation has opened up a regular and rapid communication with them, we would recommend visitors to the north, who are within a reasonable distance, to put the book in their pockets, and extend their tour to these picturesque and curious localities.

GENERAL VIEW OF THE CITY OF NEW YORK. Published by WILLIAMS & STEVENS, 353, Broadway, New York.

This striking panoramic or 'birds-eye' view of one of the most important American cities, gives an excellent idea of the extent and position of a locality made interesting to the whole world, through the pages of Washington Irving, whose immortal "History" records its early state. The town of Diedrich Knickerbocker was however a very different affair to the present noble city; and the change is not a little instructive to all who study the spread of civilisation. The foreground of the present view is occupied by Union Square with its trees and fountain. Thence the eye is carried up the noble Broadway, with its rows of trees, towards the Battery. The Bowery road is to the left, showing the iron track-way laid down for the speedy conveyance of the enormous double omnibuses, that are constantly plying the three miles of street. In the distance is the old part of the town, beyond is seen Staten Island, and the noble waters surrounding it. The extent and beauty of the city are exceedingly well displayed in this print, which is a careful transcript of nature.

REMARKS ON THE ARCHITECTURE OF LLANDAFF CATHEDRAL; WITH AN ESSAY TOWARDS A HISTORY OF THE FABRIC. By E. A. FREEMAN, M.A. Published by PICKERING, 177, Piccadilly.

The very peculiar and curious cathedral of Llandaff, presenting as it does many differences of construction from such erections in our own land, cannot fail of being interesting to the ecclesiologist. It consists of a long unbroken body, comprising under an uninterrupted roof, nave, choir, and presbytery, with a large Lady Chapel projecting from the east end at a lower elevation; the west end flanked by low towers, and the absence of a central tower and transepts, with the heterogeneous look of the entire structure, cannot fail to strike the most casual eye. But there is much that is both curious and beautiful in the detail of the Norman and early English portion of the building. The history of the changes it has undergone until the bad taste of the last age effectually destroyed it in the process of "beautifying," as it has done too many of our ecclesiastical buildings, is well told. The volume is illustrated by a series of well executed plates and woodcuts.